

HANDBOOK

NELSON GALLERY OF ART

ATKINS MUSEUM

KANSAS CITY

VOLUME I

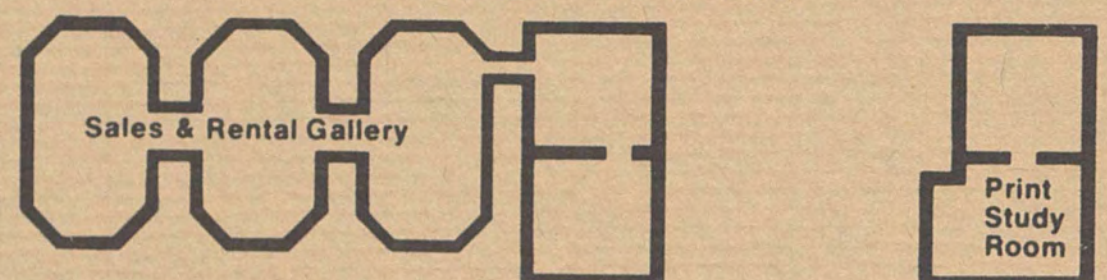


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Apostle Relief from Vich
See page 62

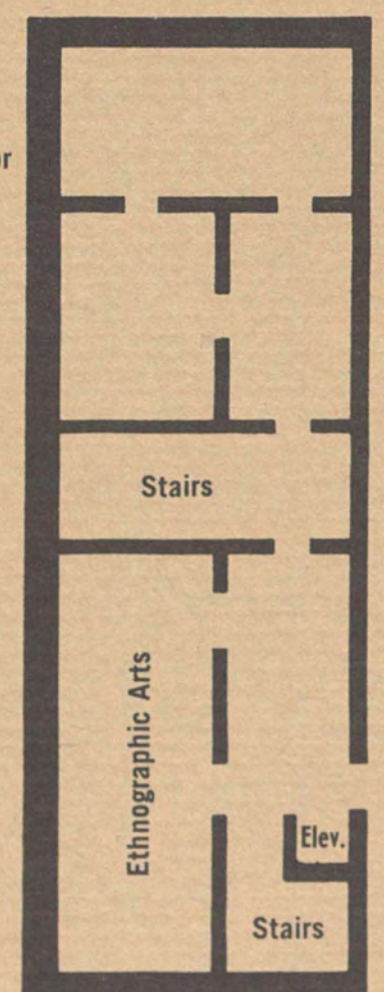
North Mezzanine over First Floor

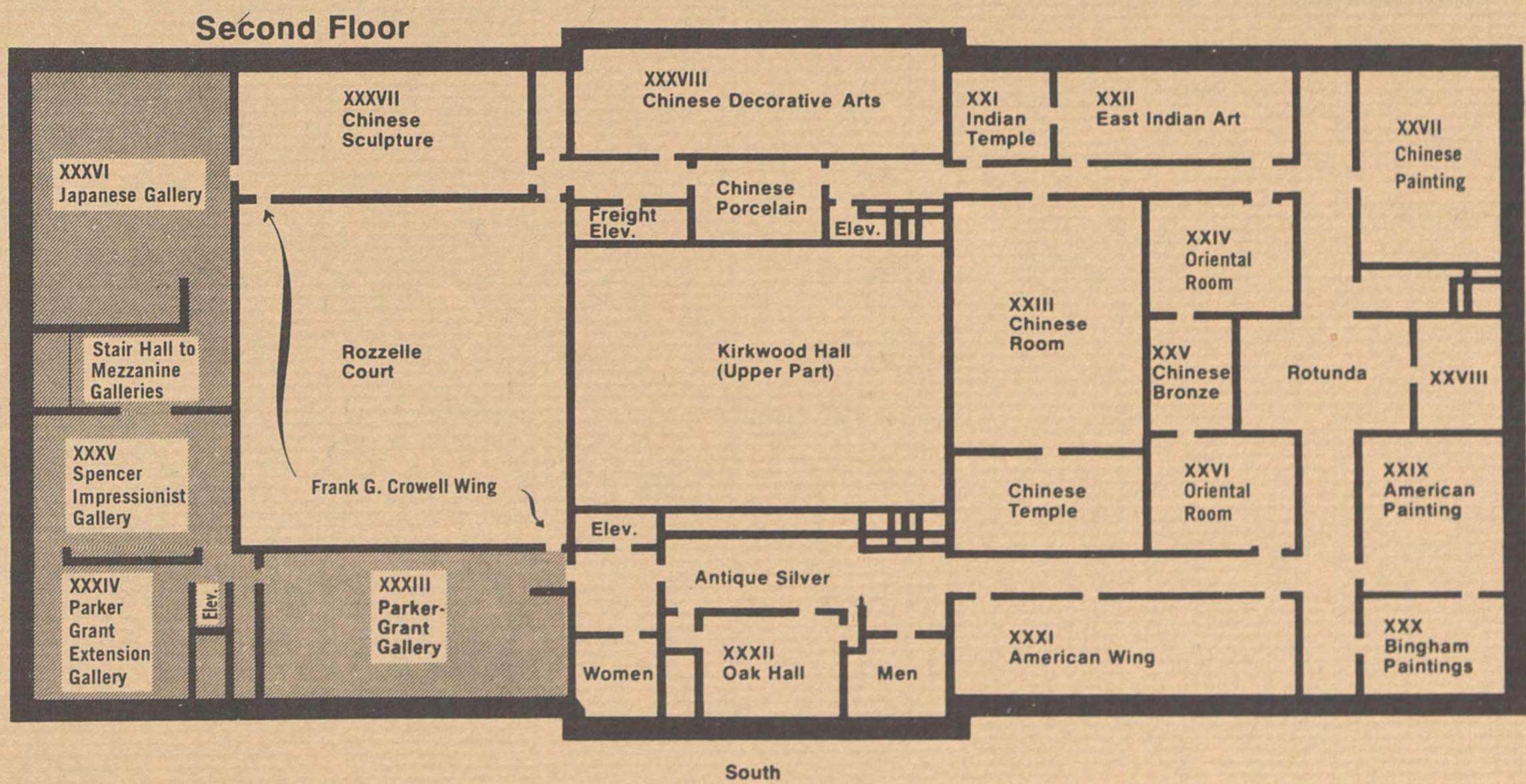
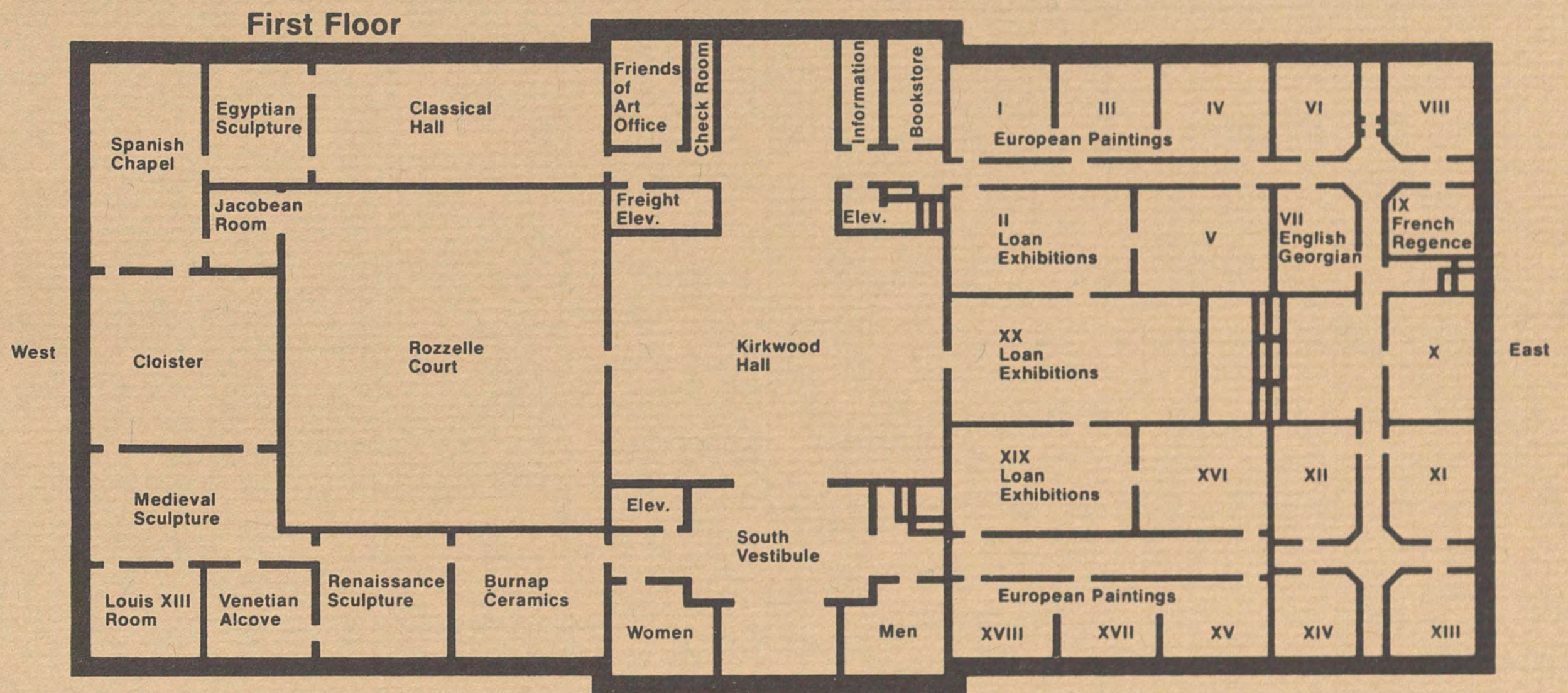
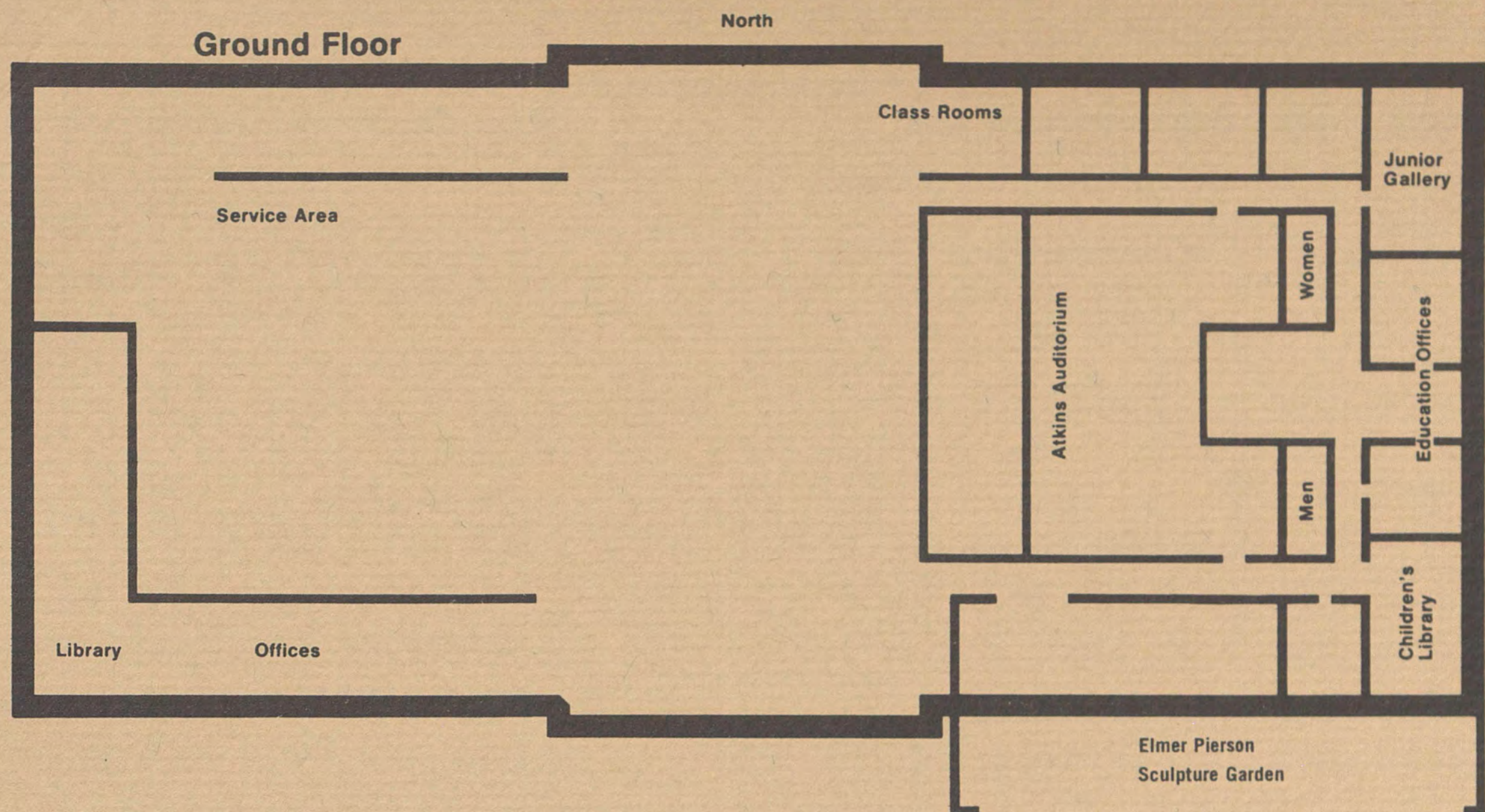


South Mezzanine over First Floor



West Mezzanine over Second Floor





BOULEVARD DES CAPUCINES, PARIS

Claude Monet

French (1840-1926)

Oil on canvas. 31 1/4" x 23 1/4". F72-35

Painted 1873-1874

Acquired through the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund

Monet's celebrated painting of the BOULEVARD DES CAPUCINES was in all probability exhibited at the First Impressionist Exhibition of 1874, where it was discussed in wrathful terms by the critic Louis Leroy in his newspaper review which gave the Impressionist movement its name. Aside from its historical importance, the painting is one of the loveliest representations of nineteenth century Paris that has come down to us and represents the Impressionist style at its most fluid and lush height of expression. By brushstrokes that indicate the atmospheric presence more than the corporeality

of the scene, Monet suggests multiple factors that made the streets visually exciting: even details like the pink balloons and muff worn by one of the pedestrians. Shimmering movement is expressed by color as well as by abbreviated brushstrokes. The blue reflection caused by the effect of hoarfrost upon the eye is delicately suggested. The diagonal composition viewed from above is due to the influence of Japanese prints. Another Monet view of the same boulevard from the same vantage point, differing in composition, is in the collection of The Hermitage, Leningrad. -



HANDBOOK

of the

COLLECTIONS

in the

WILLIAM ROCKHILL NELSON GALLERY OF ART

and

MARY ATKINS MUSEUM OF FINE ARTS

Kansas City, Missouri

VOLUME I

ART OF THE OCCIDENT

Edited by ROSS E. TAGGART and GEORGE L. MCKENNA

Fifth Edition

Kansas City, Missouri • 1973



SOUTH FACADE—WILLIAM ROCKHILL NELSON GALLERY OF ART
MARY ATKINS MUSEUM OF FINE ARTS

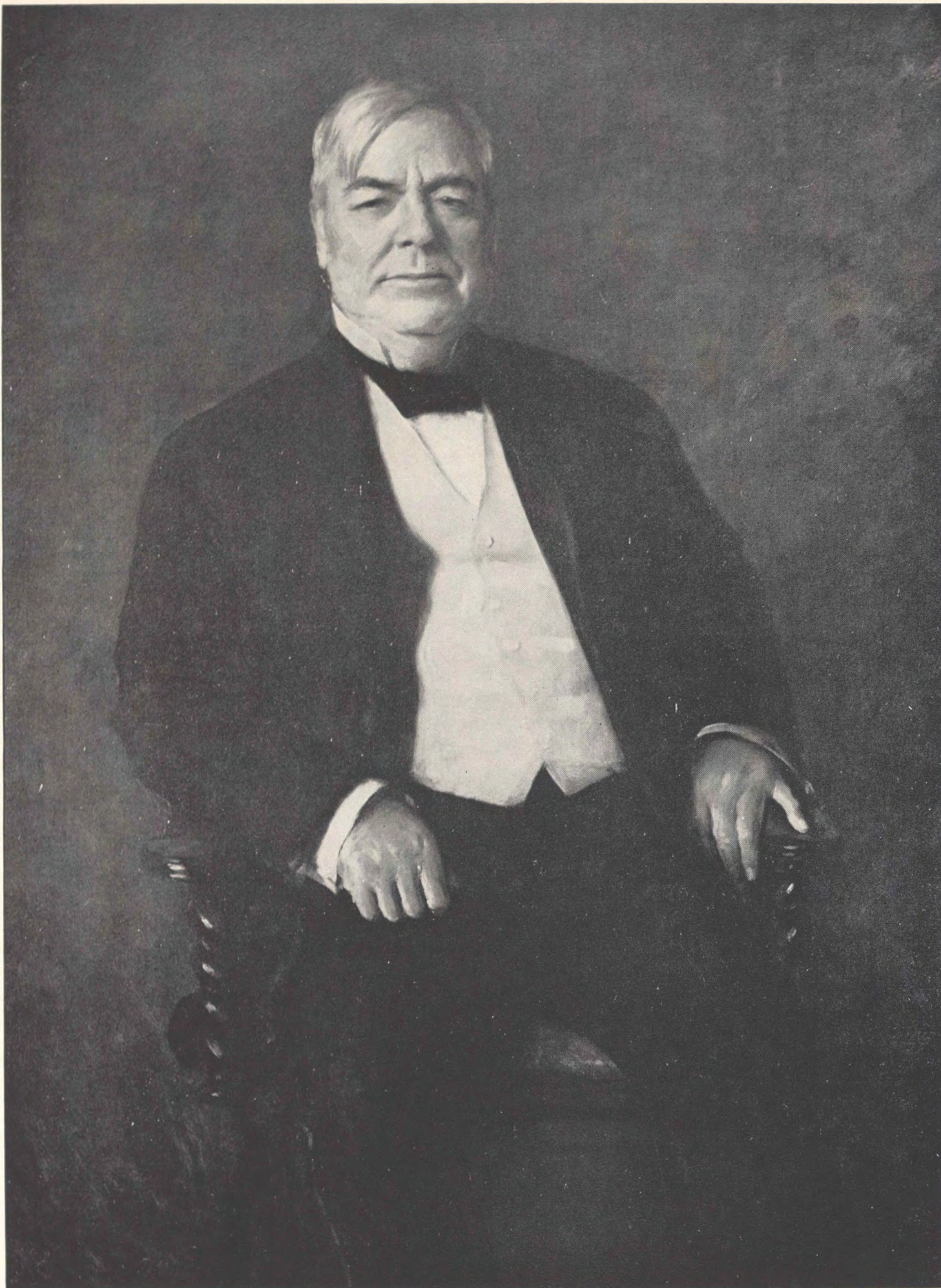
First opened to the public, December 11, 1933
Architects: Wight and Wight, Kansas City, Missouri
Landscape architects: Hare and Hare, Kansas City, Missouri

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WILLIAM ROCKHILL NELSON (1841-1915)

William Merritt Chase

American (1849-1916)

Oil on canvas, 60" x 36". 34-316

Dated 1907

Opposite Page

MARY MCAFEE ATKINS (1836-1911)

Wallace Rosenbauer

American (1900-)

Marble, 20½" diam.

Made in 1933

Trusts and The Foundation

The collections presented in this Handbook were made possible, and are augmented as opportunities permit, through funds provided by the munificent gift to the community under the will of William Rockhill Nelson who died in 1915. By his will Mr. Nelson established a Trust to be administered for the purpose of acquiring and exhibiting paintings, sculpture, and works of art of all kinds. The Presidents of the State Universities of Missouri, Kansas, and Oklahoma, forming the Board of University Presidents, were empowered to appoint three trustees, designated as the University Trustees, charged with the administration of the estate, the exhibition of the collections, and the care of the works of art. Those who have served and are currently serving on the Board of University Presidents and as University Trustees are listed on the last page of both volumes of the *Handbook*.

The William Rockhill Nelson Gallery of Art and the Mary Atkins Museum of Fine Arts came into being in their present form by means of a number of additional bequests. Inspired by the vision and ideals of Mr. Nelson and with the aim of erecting a suitable building to house the collections which his generous bequest was to bring to Kansas City, his widow, Ida Houston Nelson, his daughter, Laura Nelson Kirkwood, his son-in-law, Irwin Kirkwood, and his attorney, Frank Rozzelle, all left their estates for this purpose. The twenty acres of grounds on which the Nelson residence, Oak Hall, stood were given by the family

and supplied an ideal location and parkland setting for the Gallery.

In 1911 Mary Atkins left a substantial part of her estate for the purpose of building an art museum in Kansas City. With great wisdom the Atkins Trustees, A. W. Childs and Herbert V. Jones, combined their Trust with those of the other benefactors and erected the Mary Atkins Museum of Fine Arts as the East Wing of the Gallery, in this way providing a beautiful and appropriate memorial to the public concern and generosity of the donor.

So that the Gallery might develop over the years a wide variety of activities relating to art education, the interpretation of the collections and their enjoyment by the community, another Trust was established for the purpose of receiving contributions, gifts, and bequests to be used for purposes other than those provided for under the will of Mr. Nelson. The Nelson Gallery Foundation was formed in 1954 with the provision that the University Trustees serve also as Trustees of the Foundation. Since its establishment the Foundation has received a gratifying number of restricted and unrestricted bequests. The expectation that the Foundation would stimulate broad public support was strengthened in 1965 by the organization of a group known as The Society of Fellows of the Nelson Gallery Foundation. The Society through its Regular, Sustaining, and Corporate Members has materially increased the corpus of the Foundation and finances many of the vital services of the Gallery.



The Building and Collections

The building of Indiana limestone was designed by the firm of Wight and Wight and built under the supervision of a combined Board of Trustees of the several estates under the Chairmanship of Fred Cameron Vincent. The grounds were designed by the firm of Hare and Hare. When the Gallery opened, on December 11, 1933, there were thirty-six exhibition galleries and period rooms. The West Wing originally had been left unfinished to provide for expansion, and this was first utilized when six new galleries were opened in April, 1941. The first floor was completed, in April, 1949, with the addition of eight galleries and period rooms.

The remaining unfinished area in the West Wing of the second floor is designated the Frank Grant Crowell Wing, as requested in the terms of bequest from Mr. Crowell's widow, Renee Crowell. Utilization of the space began with the completion, in 1971, of the Parker-Grant Gallery for contemporary art. Additional construction is currently underway with an estimated completion date in 1975 or 1976. Five or more exhibition rooms will be added; among them, one, for the exhibition of impressionist paintings, is a gift of Mrs. Kenneth A. Spencer, a patron who has enriched the collections in many areas with objects of the first importance. With the completion of the Crowell Wing there will be, in all, fifty-eight galleries and eleven period rooms.

In the current year, 1973, a new facility, a new dimension, has been added to the building by the gift of an outdoor sculpture court occupying the east terrace on the south side and with direct access to the building. This handsomely planted garden court, as well as several of the excellent pieces of sculpture in it, are the gift to the community from Mr. and Mrs. Elmer F. Pierson.

The formation of the collection began in 1930 with the assistance of Harold W. Parsons in the European field and Langdon Warner in the Oriental field as Advisors to the Trustees. In 1932 Paul Gardner was

appointed Assistant to the University Trustees; he became the first Director in 1933, and served in that capacity until his retirement in 1953, at which time the present Director was appointed. The first University Trustees decided that the scope of the collection should not be limited to any specific phases or periods of art. Believing in the equal validity of the arts of all people and times, the aim was to represent them in the collection as adequately as possible. One result of this policy is the relatively large collection of Oriental Art.

The Friends of Art, the Gallery service organization, have by purchase from their funds and by gifts from members assembled by far the larger part of the collection of contemporary paintings, sculpture, prints, and drawings. The organization performs an invaluable service by bringing important and significant works of contemporary art into the permanent collection.

Unless otherwise stated, the works of art illustrated and listed in this Handbook have been acquired with funds made available by the income of the Nelson Trust. From the time the Gallery opened, however, the collections have been continuously enlarged through gifts and bequests by members of the community and friends, as is eminently apparent on perusal of the current Handbook. Every department and every section has been greatly enriched by the gifts and personal taste of generous donors, and their gifts are duly acknowledged in the captions. Various categories have been established for personal and foundation gifts. These are: Donors \$10,000 to \$25,000, Patrons \$25,000 to \$50,000, Benefactors \$50,000 to \$250,000, Major Benefactors \$250,000 and over, and Sustaining Organizations \$10,000 and over. The lists following have been compiled as of December 11, 1973, but they do not include many most helpful donors who wish to remain anonymous.

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The Kansas City Star
The Kress Foundation

The J. C. Nichols Company
The Society of Fellows
The Westport Garden Club

The growth of the Gallery in public service and the expansion of its collections are greatly dependent upon the generosity of the community. The Trustees and the Director will be pleased to confer with persons regarding gifts or bequests of money, or works of art. Gifts and bequests are deductible for the purpose of computing income and inheritance taxes under the laws of Missouri and the United States, as gifts to a publicly supported organization organized and operated exclusively for educational purposes.

For the convenience of those desiring to make bequests the following form is suggested:

I give, devise and bequeath to the Trustees of the Nelson Gallery Foundation . . . (\$ or description of the property or objects given).

The Ancient Near East

Out of the ever-changing political structure of the Ancient Near East there appeared a culture which was surprisingly consistent not only in its vitality and breadth but also in its basic concept and individual motifs. The wellspring lay in southern Mesopotamia, in Sumeria, where, on the fertile plains between the Tigris and Euphrates rivers, in about 4000 B.C., man first took the step from relative barbarism to civilization. The Sumerians developed a style of architecture, of sculpture, of engraving on stone, and of wall-painting which, together with their literature, government, legal codes, and scientific interests, became the source of the cultural stream of succeeding centuries, even millenia. As barbaric and nomadic peoples filtered into southern Mesopotamia or as warring powers subjugated the country, they quickly assimilated the vigorous and expressive forms of the Sumerians. Furthermore, along the Tigris and Euphrates rivers, artifacts and ideas traveled west through Asia Minor to the Mediterranean, and along trade routes into Asia and Egypt. Through these channels the arts of the Sumerians became the foundations for the art of the Assyrians, the Babylonians, and the Persians, and by them were passed on to the Phoenicians, Hebrews, Greeks, and thus ultimately to Western civilization.

The history of the ancient Near East is a long series of conquests by a variety of peoples, some Semitic, some Indo-European. During three thousand years of this early development there was a prodigious amount of tribal migration, both from the North and from the East. The Sumerians were conquered by a Semitic race, the Akkadians from the North, who were in turn overthrown by the barbaric Guti from the East. Then the Amorites under Hammurabi established Babylon as their chief city. There was always external pressure on the tribe in power, principally due to the lack of defensible natural boundaries. Many of the conquerors were virtually uncivilized, but

over the centuries there always arose a group powerful enough to weld the whole region into one, and creative enough to add to the flow of cultural attainments. After Hammurabi, successively the Assyrians and the Persians rose to ascendancy, until finally the Greek and Hellenistic world prevailed and began another era in the history of the East. Through all of this there remained one constant cultural center—Babylon, in the very heart of ancient Sumerian lands.

From the apogee of Sumerian art (about 2500 B.C.) come the **FIGURE OF A MAN** from Mari and the **HEAD OF A WOMAN** from Khafaje. These sculptures, intended for temple use, were placed before the god of the sanctuary to intercede on behalf of the worshipper who dedicated them. Thus they were imbued with an inner life which is in every way realized in the vigorous representation of the sculptures themselves. These pieces are remarkable for their realistic approach, a style which reappears under Hammurabi, the founder of the first Babylonian dynasty, and again under the kings of Persia, where it is seen in the palace of Persepolis.

During the period of intellectual desolation of the barbarous Guti only the city of Lagash (modern Tello) was a cultural oasis, where, under Gudea (about 2125 B.C.) and his son, a brilliant artistic and literary court was maintained. The small bronze figure of a **KNEELING DEITY**, excavated at Tello, is seen thrusting into the ground a foundation or cornernail, probably in Gudea's name.

In contrast to the early realism there appeared at times an abstract stylization that emphasized barbaric force and power rather than the delicate inner fire of life. This more abstract style is seen in an early form in the Syrio-Hittite **LIBATION VESSEL** (9th to 7th century B.C.), in the **WINGED DEITY** from Nimrud (883-860 B.C.), and in the **HEAD OF A DEITY** from Ecbatana (550-521 B.C.). Yet at no time does the more abstract mode completely overshadow the sensitive naturalism that is probably Sumerian in origin.

RET



CYLINDER SEAL

From South-central Mesopotamia
Akkadian Period.

About 2350 B.C.

Lapis lazuli. 1¼" high. 35-178

The seal of Dadilum, the supervisor, the son of Ahaha.



A NOBLEMAN

From Mari

Sumerian. About 2500 B.C.

Gypsum. 14" high. 54-19

HEAD OF A WOMAN

From Khafaje

Sumerian. About 2500 B.C.

Limestone; eyes inlaid with shell and lapis lazuli. 2¾" high. 55-43

The HEAD OF A WOMAN was found in the Sin Temple (Moon Temple) at Khafaje, where the figure, like other early Sumerian sculptures, confronted the god, and perpetually offered prayers and interceded on behalf of its donor.



FRAGMENT OF VASE OR INCENSE BURNER

Sumerian. About 3000 B.C.

Stone. 6" high. 35-319



KNEELING DEITY

From Lagash

Neo-Sumerian. About 2125 B.C.

Bronze. 8" high. 30-1/50





GOLD BEAKER WITH WINGED LIONS AND BULLS

From Marlik

Persian. About 1000 B.C.

Repoussé and engraved gold. 6¾" high. 67-7



GOLD PLAQUE WITH DESIGN OF THE HERO GILGAMESH

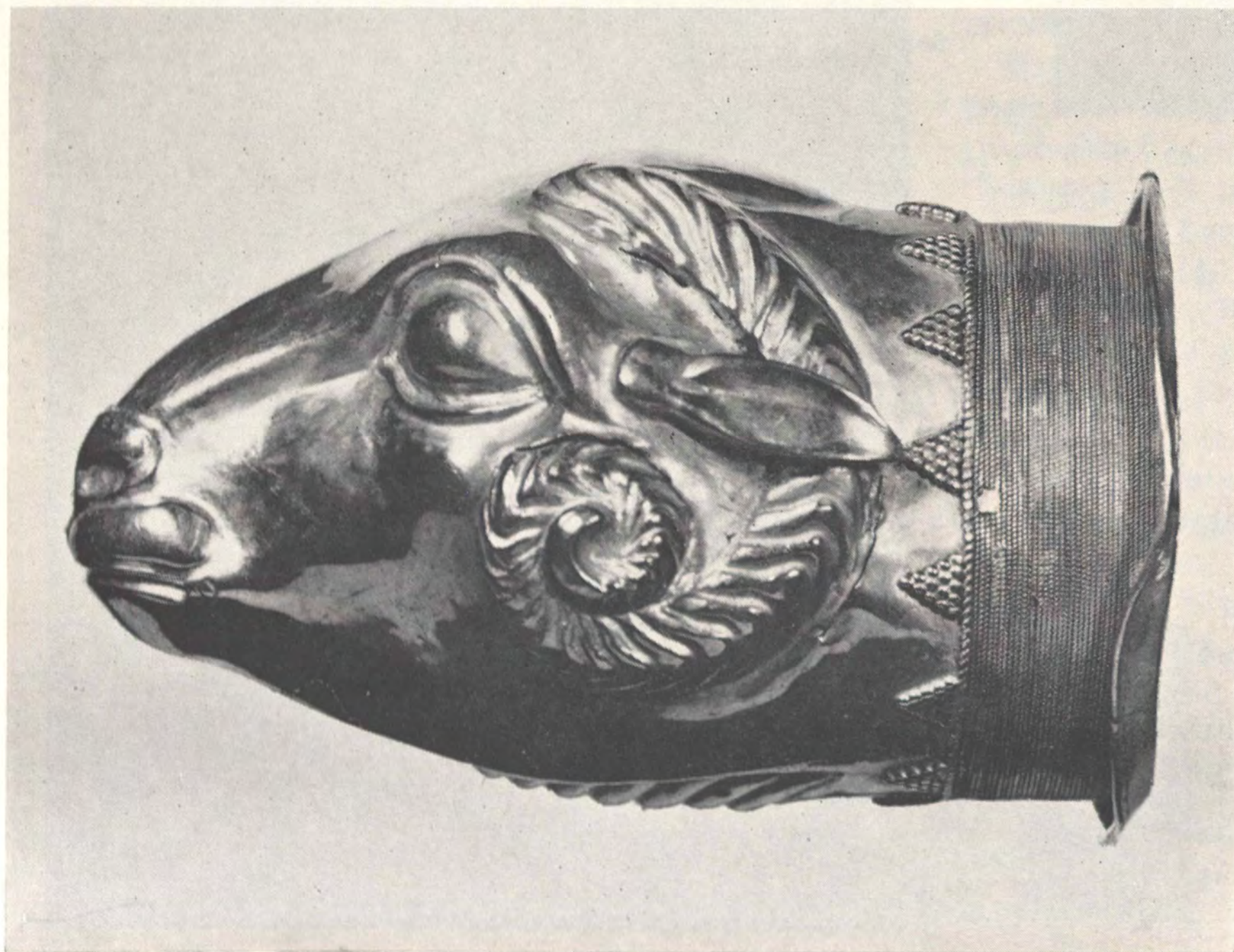
From Kapantlu, near Ziwiye

Persian. About 700 B.C.

Repoussé gold. 2⅞" diameter. 60-19

Small holes at each edge are for the purpose of serving as ornaments to clothing.

Here can be seen the antecedents for both Assyrian art and the Persian style of the Achaemenid dynasty (see page 17).



GOLD RAM'S HEAD

From Kapantlu, near Ziwiye

Persian. About 700 B.C.

Repoussé gold. 3" long. 60-18

This was probably used as an ornamental finial, possibly on the end of a chair arm.

Right

STAG

From Mazanderan. ("Amlash culture")

Persian. About 700 B.C.

Cast bronze. 10" high; 7½" long. 60-16



Below

LIBATION VESSEL

Reportedly found at Tel-al-Remah, Iraq

Syrio-Hittite. 8th century B.C.

Steatite. 4½" long. 71-20

The ancient Levant (what is now Syria and Israel), through the diversity of its physical nature and its continued subjugation by peripheral stronger powers, never developed a truly individual style. Rather it reflects the styles of its successive domination by the Egyptians, the Mit-tanians, the Canaanites, the Hittites, the Philistines, and later still the Phoenicians.





HEAD OF A KING, PROBABLY HAMMURABI

Babylonian. About 1765 B.C.

Diorite. 13½" high. 49-15

Although Hammurabi is rightly best known for his code of laws, the few pieces of sculpture ascribable to his reign are examples of delicate sensitivity. On the basis of the small (six-inch) head in the Louvre and the portrait relief at the top of the Stele of Laws, this life-size head has been identified as that of Hammurabi, represented in the full vigor of his creative maturity.

WINGED DEITY OR GENIE

From Nimrud

Assyrian. 883-860 B.C.

Limestone. 7' 7 $\frac{1}{4}$ " x 6' 11 $\frac{1}{4}$ ". 40-17

Assurnasirpal II's palace at Nimrud, like all Assyrian royal residences, was made of mud brick covered with elaborately carved stone slabs such as this, showing a genie tending a sacred tree. The interpretations of the nature and meaning of the cone in the right hand, the situla in the left, and the ritual being performed vary widely.



HEAD OF A DEITY

From Ecbatana

Persian. Probably 550-521 B.C.

Limestone. 19 $\frac{3}{4}$ " high. 57-4

This head, possibly from a sphinx, must once have guarded a doorway in the ancient capital of the Medes, Ecbatana. After Cyrus the Persian conquered the city in 550 B.C. it became a summer residence of the Achaemenid kings of Persia. The style of this head shows a close affinity with Assyrian art, and thus it may be placed within the reign of Cyrus or his son Cambyses.

Right

BIT IN THE FORM OF A WINGED MOUFFLON

From Luristan

Persian. 1100-600 B.C.

Bronze. 5½" high. 32-27

Luristan in Ancient Persia remains an archaeological enigma. The people whose gold, silver, and bronze ornaments have recently been discovered there were apparently a nomadic race, buying and trading throughout Mesopotamia. Because of this cosmopolitanism their motifs are often those of other regions, and even the objects themselves may not have been made around Luristan.



Left

TRIBUTE BEARER

From Persepolis

Persian. Achaemenid Dynasty.

520-423 B.C.

Limestone. 32½" high. 33-101

The kings of Persia adopted Babylon as their capital city, but the special residences at Susa and Persepolis were of prime importance in the pomp and splendor of court ritual. Persepolis in particular was the great palace in which emissaries from every part of the known world paid tribute to the Achaemenids. The approaches to the royal audience chamber were lined with reliefs of tribute peoples paying homage to the "King of All Lands."





BULL CAPITAL

From Persepolis

Persian. Achaemenid Dynasty

486-423 B.C.

From the Hall of a Hundred Columns

Bituminous limestone. 28" high. 50-14

One of the world's most impressive audience halls must have been the Hall of a Hundred Columns at Persepolis built by Xerxes and Artaxerxes. Here each of the one hundred columns, sixty-five feet high, was surmounted by a pair of addorsed bulls. The capitals were probably resplendent with silver and gold leaf and lapis lazuli. The bull as a symbol of power thus dominated the scene of the king receiving his subjects and subjugated peoples.

Egypt

In contrast to Mesopotamia, Egypt presents a history and an art that are continuous and consistent. Although occasional foreign invaders rose to temporary ascendancy, they had little permanent effect on the vigorous native tradition. As much as anything, the unifying agent was the river Nile, which threads its way through thousands of miles of virtually uninhabitable desert. Without neighbors, tribal infiltrations, or hostile races habitually menacing her frontiers, Egypt was able to maintain an isolation that protected her cultural and political integrity. For twenty-five hundred years a single social structure prevailed. Furthermore, geological conditions directly favored massive construction which in its indestructibility remained from century to century a vital force in preserving a consistent artistic style. Whereas in Mesopotamia wood and mud were the usual building materials, and stone was imported only for royal use, Egypt was rich in granite and limestone which provided material for temples, tombs, and monumental sculpture. In addition, the arid desert bordering the Nile provided perfect conditions for the preservation of artifacts in wood and fabric, substances which disappeared through decay in the marsh lands of Asia Minor.

Art in Egypt existed to serve religion and its belief in immortality. The concept of the existence of the *Ka*, the personality, and the *Ba*, the soul, made it necessary to preserve the body for future life. To do this, great tombs were built, the science of mummification was developed, and every kind of object and food was placed in the tomb for the use of the dead. The tomb was further provided with statues and paintings to serve the spirits; pictures of food and activities of everyday life were carved or painted on the walls, thus guaranteeing, by magical means, perpetual care and service for the deceased.

The periods of great artistic productivity coincide with the eras of powerful dynasties which could control the aggressive priesthood and dominate the local nobles:

The Old Kingdom (III-VI Dynasties, 2780-2250 B.C.)

The Middle Kingdom (XI-XII Dynasties, 2134-1786 B.C.)

The Empire or New Kingdom (XVIII-XX Dynasties, 1570-1085 B.C.)

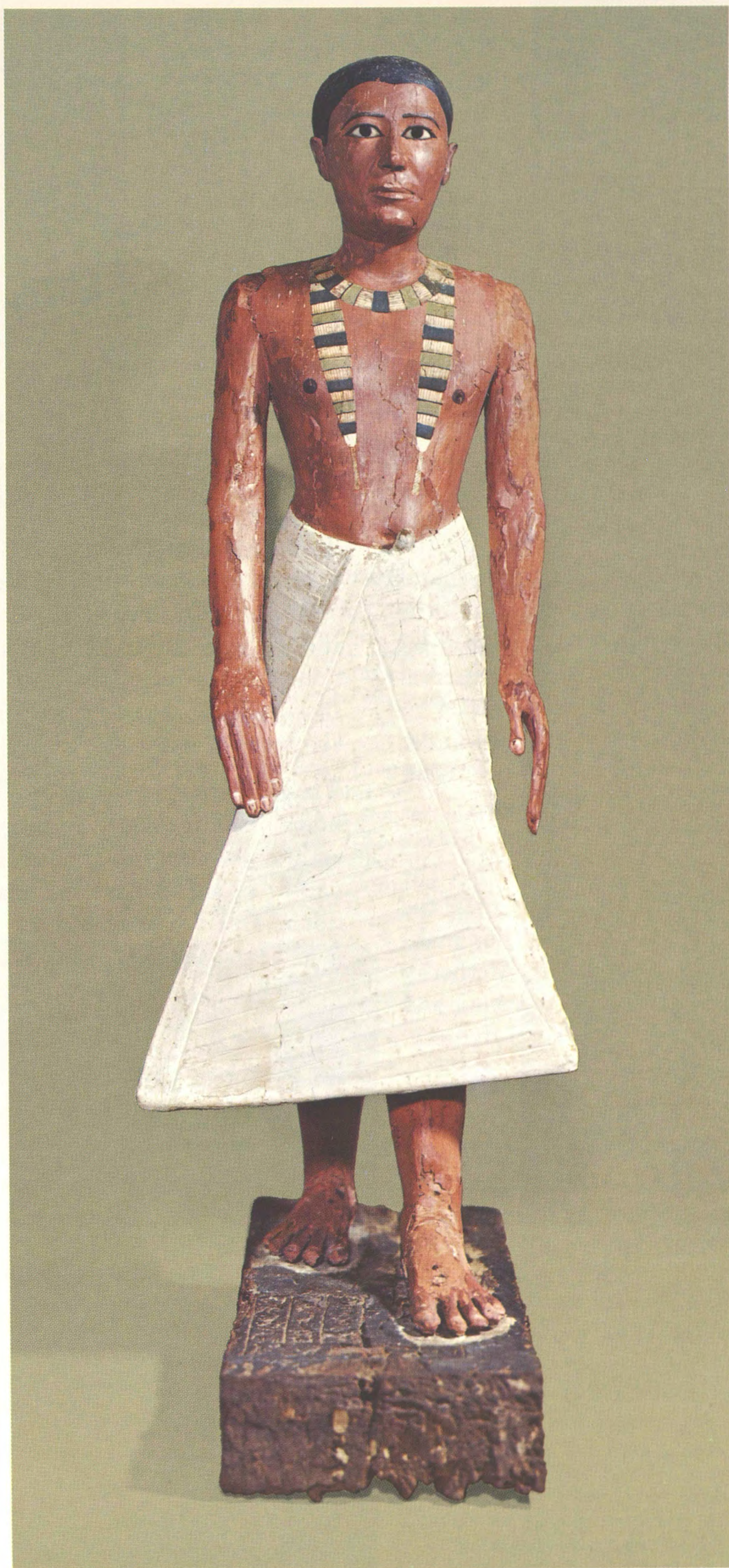
The Saïte Period (XXIV-XXVI Dynasties, 725-525 B.C.)

It is surprising to find that the most vigorous and the most closely observed art forms were the earliest. Although in predynastic times the foundation must have been laid for a monumental style of sculpture and painting, so quickly did the style come to fruition in the III Dynasty that it appears almost to have been created without precedents. The keenness of visual perception and the quality of craftsmanship are those of an art of great sophistication, but which was, it must always be remembered, created for an autocratic ruler and a hieratic priesthood. Thus it remained formal and monumental. As is seen in the figure of METHETHY, the quality of craftsmanship apparent in the III Dynasty was sustained through the V. By that time the canon of artistic representation had been unequivocally established by the priesthood. The anatomical observations so exceptional in the V Dynasty were replaced by a strict adherence to formulae which were retained virtually unchanged down to the decline of Egypt in Roman times.

Insofar as was possible, each powerful dynasty breathed new life into the accepted canons. For example, the art of the Middle Kingdom is at once animated and realistic, as is seen in the HEAD OF SESOSTRIS III. During the Empire, when Egypt extended itself into a world power, art became pompous, more notable for its size and quantity than for its refinement. Only in the reign of the heretic king Akhenaten and his consort Nefertiti, when a monotheistic religion of truth fostered a humanistic art, do we discover any break from the stereotyped tradition. Not again until the XXIV Dynasty did Egyptian art rise above repetitious mediocrity. The Saïte Dynasties, as far as art was concerned, were essentially archaisitic, drawing much of their inspiration from the naturalism of the Middle Kingdom, to which was added forthrightness in portraiture and a brilliant technical perfection in the casting and inlaying of bronze. RET



NECKLACE TERMINALS
From Tomb of Tutankhamen
1352-1343 B.C.
Gold, cornelian,
lapis lazuli. 67-21



PORTRAIT STATUE OF METHETHY

From Sakkara

Late V Dynasty. (About 2420 B.C.)

Polychromed wood. 31 $\frac{5}{8}$ " high. 51-1

See also page 25

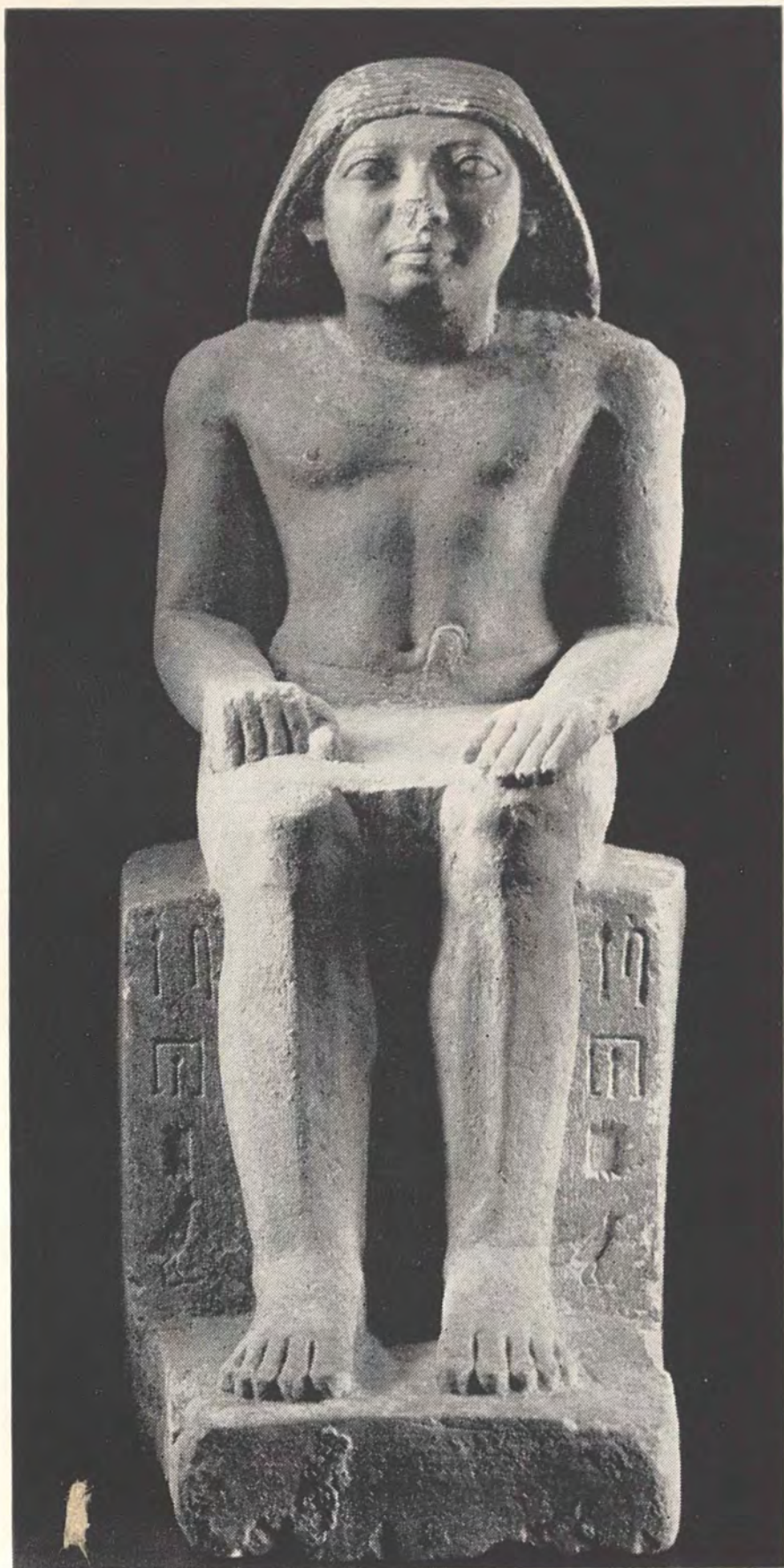
In the serdab, or statue chamber, of the tomb of Methethy in Sakkara, was found this wooden sculpture, along with four others. All would have been commissioned by Methethy as a vital part of his funeral equipment. The hieroglyphic inscription on the base can be translated "Honored under the King: Justified before the Great God, the Overseer of the Office of Crown Tenants, Methethy". Through other extant inscriptions it has been established that the king under whom he served was Unas, the last pharaoh of the V dynasty, thus making relatively accurate the dating. Methethy could, however, have survived his king and lived into the early years of the VI dynasty.

The other four wooden statues of Methethy are in the museums of Boston and Brooklyn. Three of them are idealized portraits following closely a canon, or formula, that is typical of the vast majority of Egyptian works.

Two of the statues, however, of which this is one, are noteworthy as being much more vital portraits, stressing the individuality of the subject through a naturalistic rather than an idealistic approach. Methethy is shown as an alert, almost nervous man, in the vigor of mature but not declining years.

The Gallery's statue of Methethy is also noteworthy for the remarkable state of preservation of the gesso ground and the original paint. Intact also are the inlaid eyes of obsidian and white alabaster. These factors combine to imbue the statue with a sense of presence and vitality.

From the walls of the tomb of Methethy come the two painted sunk reliefs illustrated on page 24. Unlike the statue, they show him as a formal and idealized court official, complete with the long staff of authority in his hand, false beard, and black wig.



Top—left
**PORTRAIT STATUE
 OF NEFU**

From Giza
 V Dynasty. (2560-2470 B.C.)
 Polychromed limestone.
 17½" high. 48-47

According to the inscription, Nefu was the Inspector of the Treasury. This figure was found in a mastaba, or tomb of a noble, at the foot of the pyramid of Khufu at Giza. In order that the *Ka* might always have a bodily residence, the tombs of Egypt contained, in addition to the mummy, such sculptured likenesses of the deceased.

Bottom—left
**PORTRAIT OF A NOBLE
 AND HIS WIFE**

V Dynasty. (2560-2470 B.C.)
 Painted limestone.
 8¼" high. 61-8

The nobleman was seated with his proper right arm resting on his knee; his wife was standing beside him. This is an arrangement frequently found in sculpture of the Early Kingdom and may be seen in the Louvre (Accession No. A45) and in Cairo (Accession No. 123). Both of these pieces are illustrated on Plate XXIX, J. Vandier, *La Statuaire Egyptienne*.



Above

STATUE OF THE NOBLEMAN RA-WER
 From Giza

V Dynasty. (2560-2470 B.C.)

Limestone with traces of polychrome. 5' 9" high. 38-11
 Like Nefu, this figure comes from one of the mastaba tombs at Giza. Ra-Wer was part of a group which included his wife, father, and son. The clearest demonstration of the continuity of tradition in Egyptian art can be seen by comparing this figure with that of Archibeios (page 29) from about 250 B.C.



Top
RELIEF OF KA-APER,
A SCRIBE OF THE ARMY
AND HIS WIFE TNTTI
From Sakkara
1st half of the V Dynasty
Painted limestone.
2' 6½" x 5' 1". 46-33

Center and detail at left
RELIEF FROM TOMB OF
NI-ANKHNESUT
From Sakkara
VI Dynasty. (2470-2270 B.C.)
Limestone with traces of color.
3' 1" x 8' 4". 30-14



Above

BOAT WITH COCKSWAIN AND OARSMEN

XII Dynasty. (About 2000-1788 B.C.)

Painted wood. 38½" long. 41-4

Right

SERVANT KNEADING BREAD

V Dynasty. (2560-2470 B.C.)

Painted limestone. 9¾" high. 35-17

The wall reliefs (on the opposite page) and the boat model and the servant statue are typical of the embellishment of an Egyptian tomb. Besides the portrayal of the deceased and his wife, there are carved in live stone on the walls, scenes of everyday life on the Nile—tying papyrus, naval warfare, and the marketing of cattle, fish, and fowl. In addition, figures performing the necessary tasks of life are placed in the chambers. These, and the reliefs on the wall could by magical means serve the deceased throughout eternity.





METHETHY AND HIS SONS
SEBEK-HOTEP AND IHY

Sunk relief. Polychromed limestone

56" x 30½". 52-7/1

From Sakkara

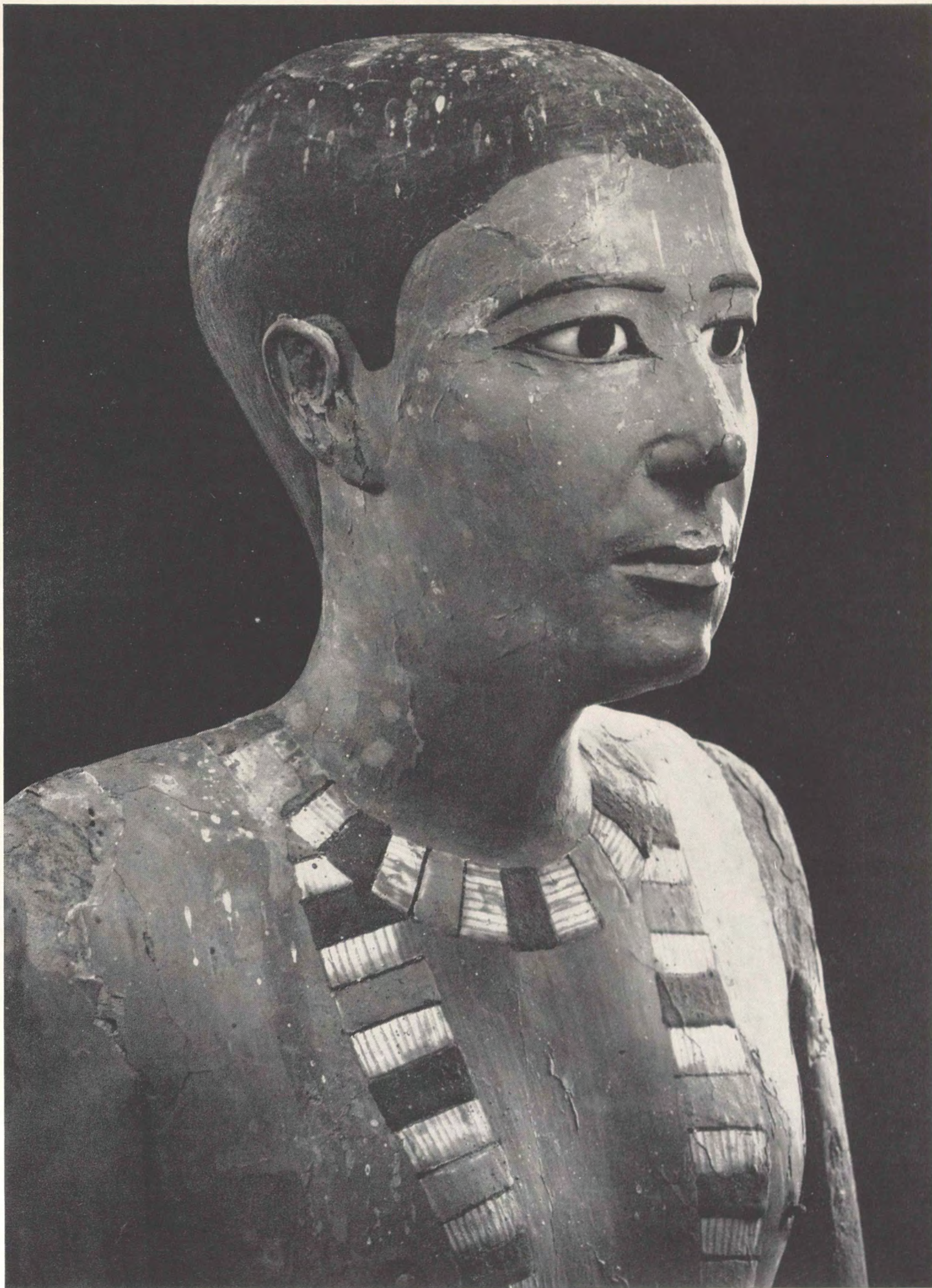
Late V Dynasty. (About 2420 B.C.) See page 19 and opposite page

METHETHY AND HIS DAUGHTER
SEBEK-IRET AND HIS SON SEBEK-KHUNY

Sunk relief. Polychromed limestone

56¼" x 30". 52-7/2





DETAIL OF THE HEAD OF METHETHY (See color plate, page 19)

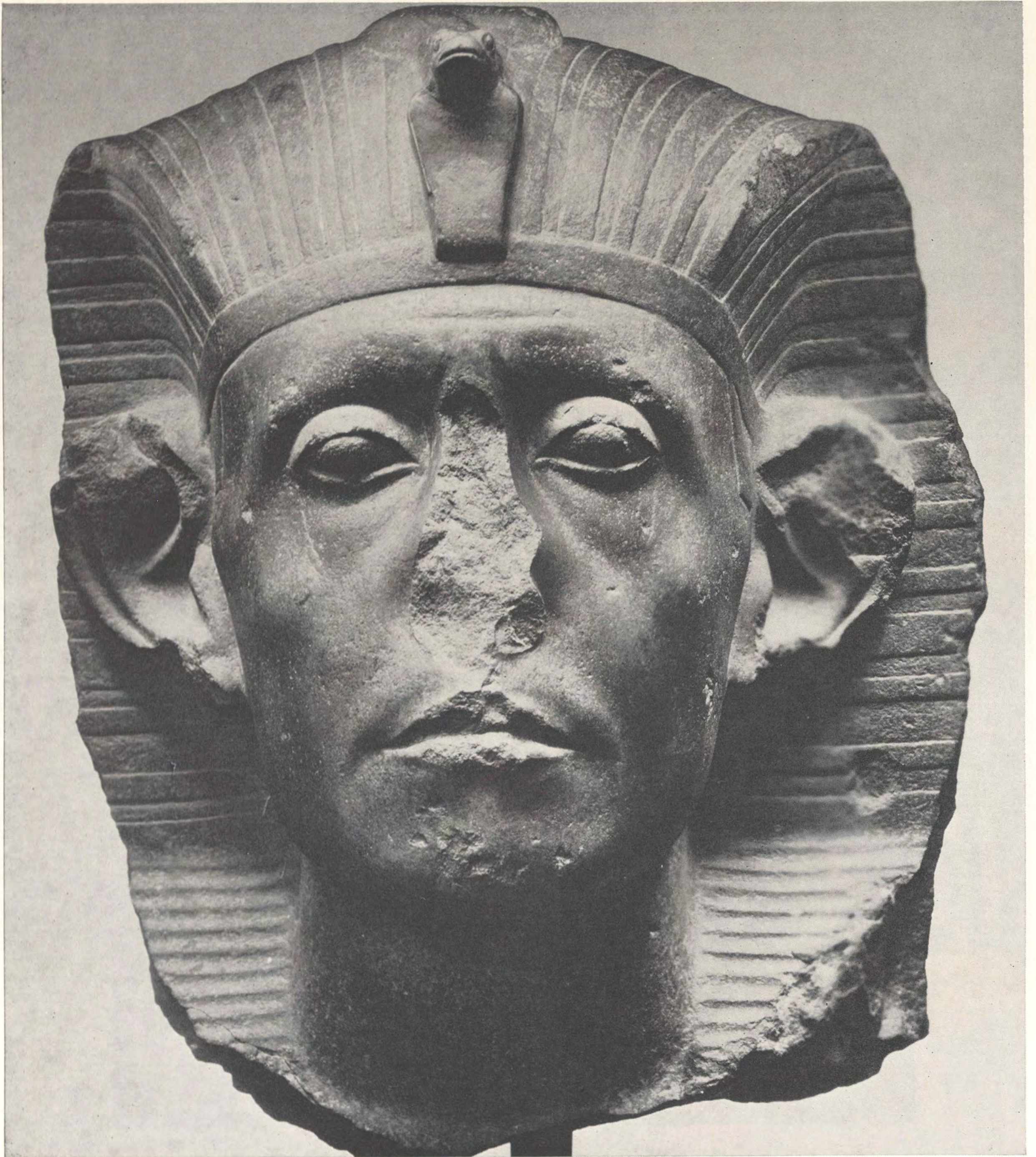
From Sakkara

Polychromed wood. Eyes inlaid with alabaster and obsidian

End of V Dynasty. (About 2420 B.C.)

Entire figure, 31 $\frac{5}{8}$ " high. 51-1

The wooden figure of Methethy and the reliefs from the walls of his tomb (Page 24) come from a mastaba at the foot of the pyramid at Sakkara of King Unas, the last pharaoh of the V Dynasty. According to the hieroglyphs, Methethy was Overseer of the Office of Crown Tenants, a high position in the administration of royal property.



HEAD OF SESOSTRIS III (SE'N WOSRET III)

XII Dynasty. (1879-1841 B.C.)

Yellow quartzite. 17¾" high. 62-11

According to Herodotus, Sesostri III was one of the greatest rulers the world had ever seen. Middle Kingdom sculpture is notable for its forthright realism. Sesostri is shown in the mature vigor of his power.



HEAD OF A MAN

XII Dynasty. (About 1850-1800 B.C.)

Black granite. 12" high. 39-8

After the V Dynasty there was a succession of weak pharaohs, and a consequent political and artistic decline. This period of anarchy lasted more than three hundred years, until it was halted by the pharaohs of the XI and XII Dynasties. A renaissance of the arts occurred particularly in the latter dynasty, but rather than slavishly copying the styles of the Old Kingdom, the artists, motivated by the increased humanism of the time, created a style distinguished for its vital realism, particularly apparent in the strong and recognizable portraiture of Sesostriis III as seen on the opposite page.



Above

BANQUET SCENE

From the Tomb of the Two Sculptors, Thebes
Time of King Amenhotep
XVIII Dynasty. (About 1400-1390 B.C.)
Painted on mud and straw support.
10 $\frac{1}{4}$ " x 12 $\frac{1}{4}$ ". 64-3



Right

A DAUGHTER OF AKHENATEN

XVIII Dynasty. (1375-1358 B.C.)
Limestone. 15 $\frac{1}{2}$ " high. 47-13

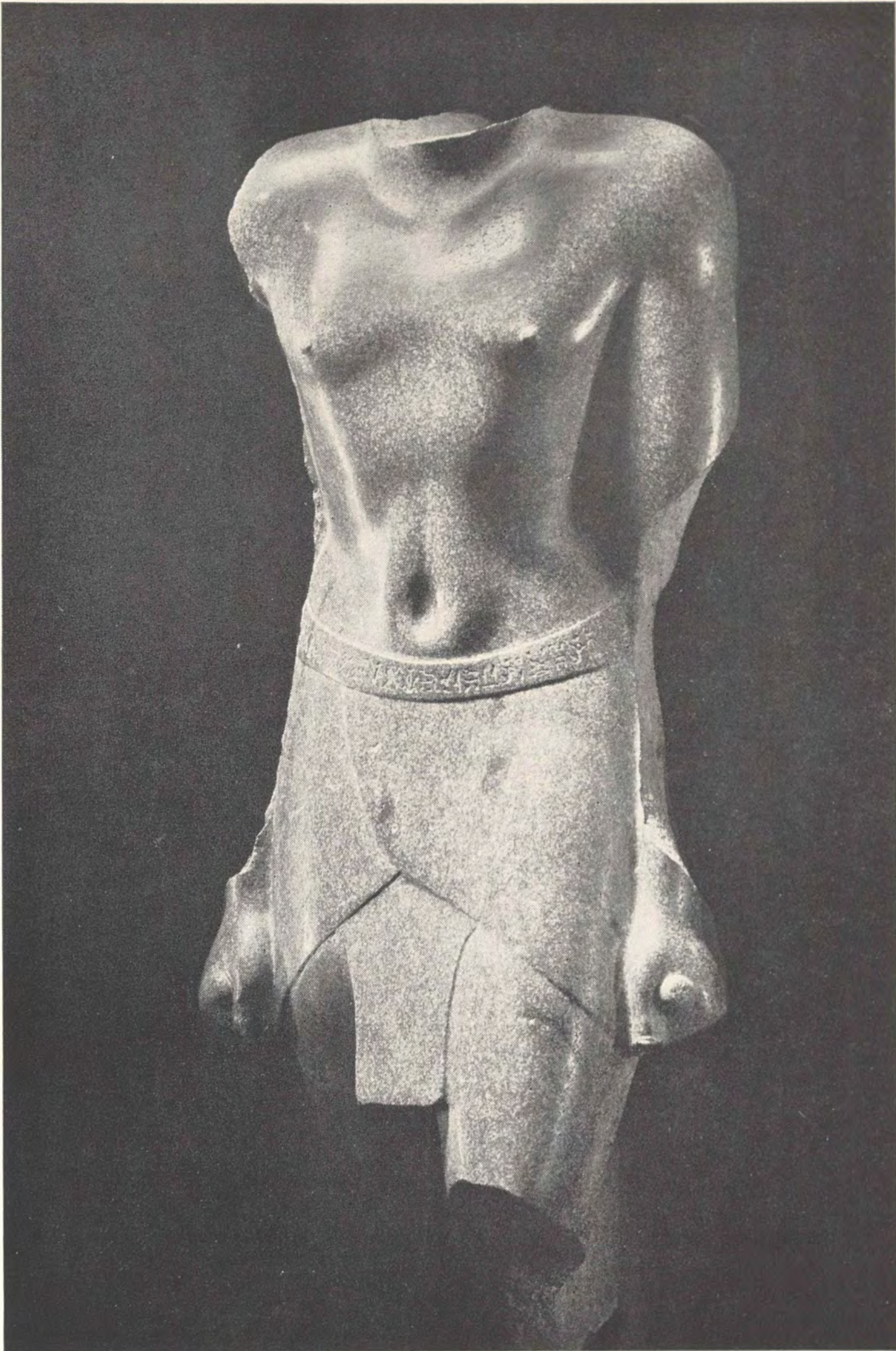


Right

QUEEN NEFERTITI

From Boundary Stele N,
Tel-El-Amarna
XVIII Dynasty. (1375-1358 B.C.)
Sunk relief. Quartzite marble.
19" x 24 $\frac{1}{2}$ ". 44-65

Akhenaten and his queen Nefertiti abandoned the complex pantheon of Egyptian gods and turned to the monotheistic worship of Aten, a god of truth. During their reign, accepted conventions were supplanted by faithful observations. Akhenaten was strongly opposed by the hereditary priesthood, who, at the death of the pharaoh, re-established the traditional religion and art.



Left

TORSO OF THE NOBLEMAN ARCHIBEIOS

(Hor-em-akh-byt)

From Mendes

Ptolemaic period. (250-220 B.C.)

Gray granite. 43½" high. 47-12

According to the inscription on the belt of this figure, Archibeios was Royal Scribe and Overseer of Field Workers. Nothing shows more clearly than this figure the force of tradition in Egyptian art. The great city of Alexandria with its library and museum filled with Greek art had been built almost two hundred years previously, but Archibeios is shown in the same formula used in Egypt two thousand years earlier, as is seen in the figure of Ra-Wer, page 21.

Right

RELIEF OF A PRIEST

Probably Mentu-em-hat

From the tomb of Mentu-em-hat,
Thebes, 670-660 B.C.

XXV Dynasty. (675-648 B.C.)

Painted limestone. 20 5/16" x 15 13/16". 48-28/2

The figure of the priest is probably Mentu-em-hat himself. The elaborate costume is typical of those depicted on reliefs of this later period. Most significant, however, are the forceful modeling of the head and the brutally realistic indication of an aging man contrasted with the youthful figure immediately behind him.



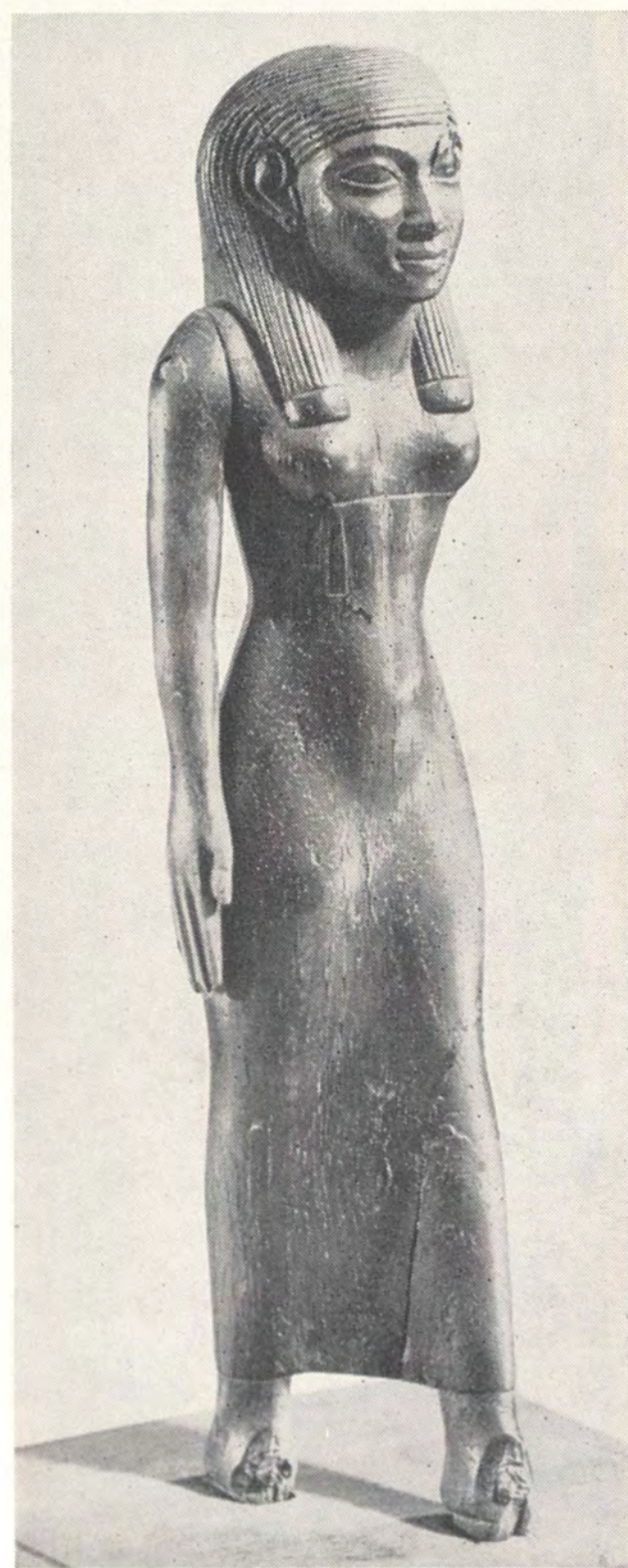
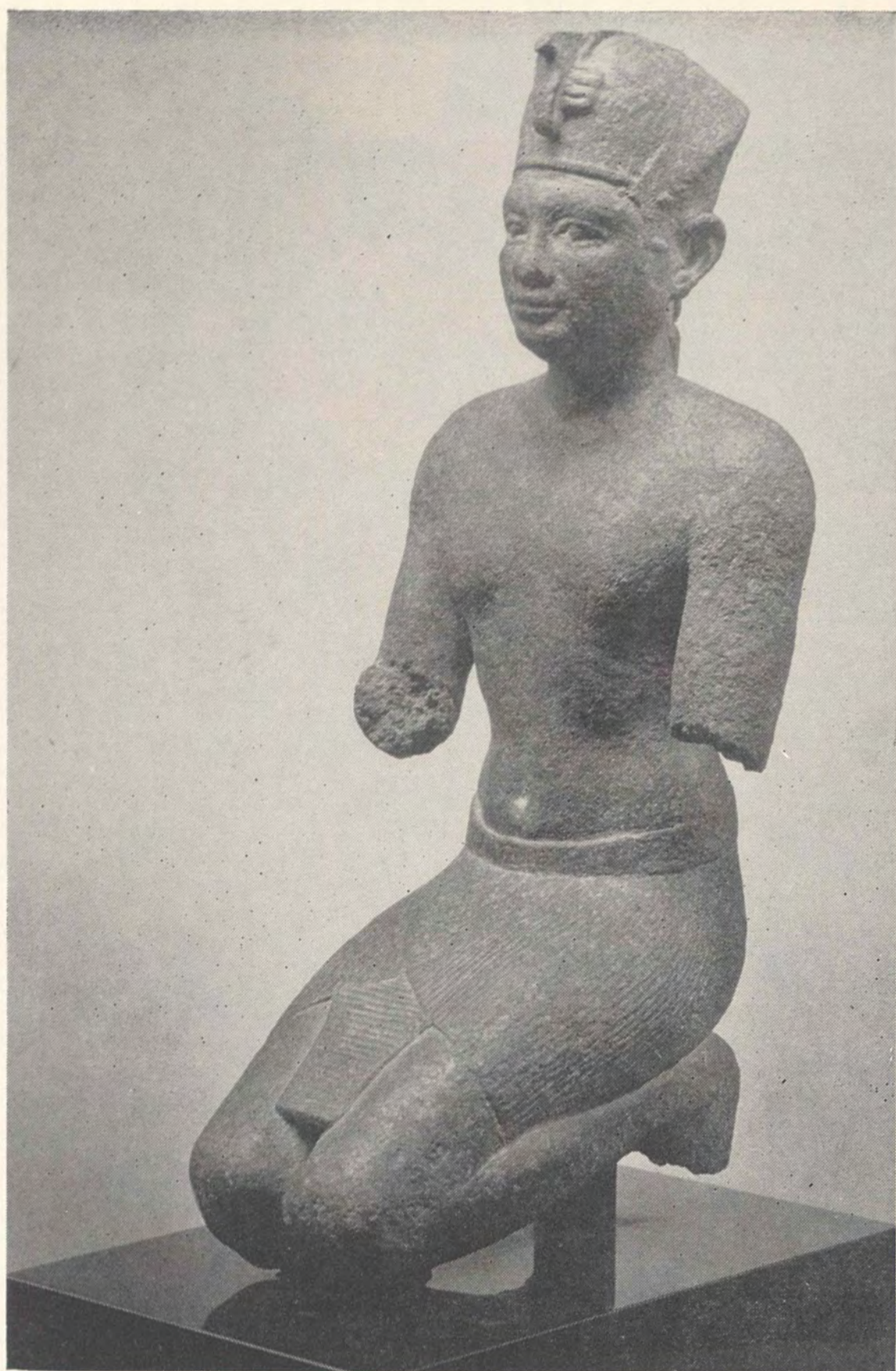
Right
KNEELING PHARAOH
 XXX Dynasty. (About 360-350 B.C.)
 Bronze. 7 $\frac{7}{8}$ " high. 53-13

Below—left to right
THE GOD ANUBIS
 XXVI Dynasty (Säite, 663-525 B.C.)
 Bronze with silver inlay. 6 $\frac{9}{16}$ " high. 57-105

THE GOD HORUS AS A CHILD
 XXVI Dynasty (Säite, 663-525 B.C.)
 Bronze with silver and gold inlays.
 9 $\frac{1}{2}$ " high. 55-100

A PRINCESS
 End of XXV or beginning of XXVI Dynasty.
 (670-650 B.C.)
 Wood. 6 $\frac{1}{2}$ " high. 47-25

Although the Egyptians knew the use of bronze, they rarely employed it as an artistic medium save in the Säite period, when it was handled with sensitivity and refinement. Often, as in the ANUBIS and the HORUS, the material was embellished with delicate inlays in gold and silver. The inscription on the ANUBIS reads: "Anubis, may he give long life to Wedja-Hor, son of Pa-shery-wesir and his mother is called Tanet-Khonsu."



Greece

About 1900 B.C. the first Greek-speaking Indo-European tribes migrated from the northwest corner of Asia Minor to the Greek Peninsula. Although they were at this point an essentially unspectacular race, they already possessed those qualities that characterized the Greeks of the classical period—a readiness to learn and an eagerness to accept, adopt, and develop new ideas. They came into a land inhabited by peoples related to the Cretans, so it is natural that eventually a close cultural unity was established between those of mainland Greece (known as the Mycenaeans or Achaeans) and those on the island of Crete (known as the Minoans). These people developed by 1450 B.C. a brilliant culture, as seen in Knossos on Crete and Mycenae on the coast of Greece—a culture whose influence was felt among the Greek islands, on the coast of Asia Minor, in Egypt, and went perhaps even to the plains of Salisbury in England.

At the time of the famed Trojan wars the Mycenaean age had passed its height and within eighty years (so goes tradition) collapsed under the Dorian invasion, probably just prior to 1200 B.C. These invaders were also Indo-Europeans and Greek-speaking, but culturally far inferior to the civilization they overran. However, their sense of personal superiority and intense pride of race combined with the qualities of the Mycenaeans to create a race of men whose intellectual attainments have been the foundation for western culture.

At the very base of Greek greatness lies the principle of individual liberty. This concept made possible the democracy of the independent Greek city-state, which became the foundation for modern democracy; it accounts for an art which was able to exceed the limits of archaism and use the inspiration of its individual craftsmen; it fostered an intellectual inquiry into the universe and its meaning, which effort elevated the status of man to that of a creative genius.

Although when Greek art made its first appearance in about 800 B.C. it was comparable to the stylized art produced in Egypt and Mesopotamia, it already contained the leaven that was to alter it completely—the rational Greek mind. As free men, unhampered by the conventions of a domineering priesthood and court, the Greek artists were able to create in individual terms. As thinking men, they were able to visualize a transcendent concept of the ideal. This idealization is apparent in archaic sculpture, of which a late example is the HEAD OF A

YOUTH. There, stylization, exaggeration, and repetition of motifs have been employed in such a manner that individual, even national or racial, characteristics were subordinated to an expression that in its universality became ideal. The visual was thus combined with the rational in a style so basic to the Occidental world that it was the foundation of all western art.

In freeing themselves from the ancient or "Oriental" conventions, the Greek artists were essentially breaking away from a two-dimensional art into a style in which form and eventually space became the absorbing interests. The form was almost invariably that of the human body elevated to a level of god-like perfection. As this body attains a freedom of movement and the posture relaxes, or physical action alters and changes its position, the space around the figure becomes important. Thus the observer is increasingly required to move around the figure rather than to view it statically from the front.

By the defeat of the Persians in 479 B.C., the Greeks received a new creative impetus, as cities laid waste by the invaders had to be rebuilt. Even more important was the lift that was given to their feeling of egotism. The immediate results were a phenomenal surge of artistic production and a quickening of stylistic development in both art and literature. Athens assumed the role of artistic and political arbiter, and under Pericles there flowered the great Classic Age of Greece.

Artistically speaking, the decade following the defeat of the Persians was a period of transition. The bronze HERAKLES reveals in the face a lingering archaic manner, but the body is modeled with freedom and with increased anatomical observation, despite the stockiness of the proportions typical of this period immediately prior to the Golden Age. The work of Phidias, the sculptor of the gold and ivory figure of Athena for the Parthenon and overseer of construction for the Acropolis in Athens, epitomizes the high level of mid-fifth century Greek art. The GRAVE STELE of this period typically combines balance and restraint with a new freedom of pose and movement.

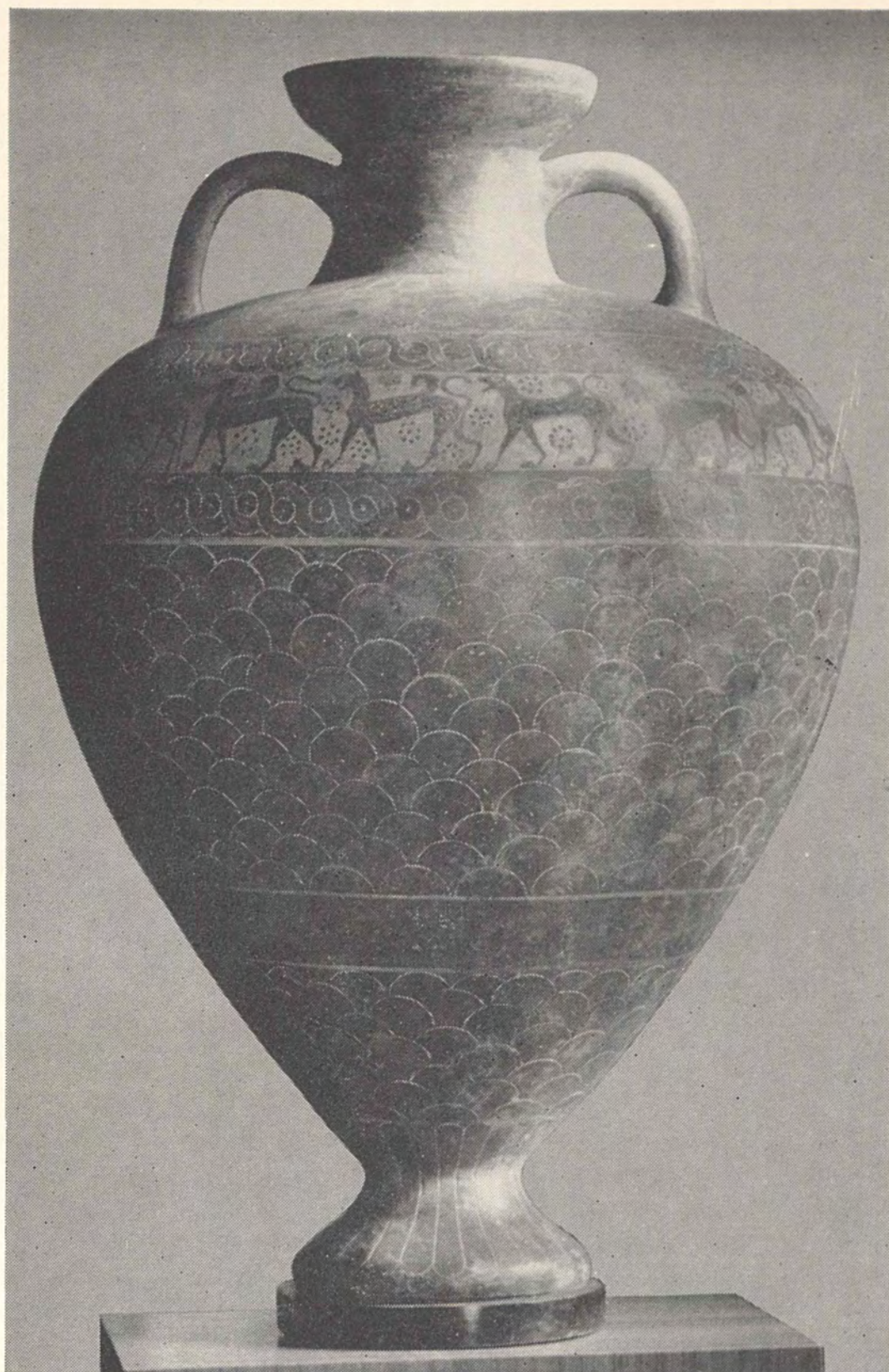
A greater svelteness in bodily proportions and a more intensified representation of movement are characteristic of Hellenic art of the late fifth and fourth centuries. These laid the foundation for the elegance on the one hand and the violence on the other which mark Hellenistic art of the third and second centuries B.C. RET



Above
TOMB FIGURINES
 Mycenaean
 1400-1200 B.C.
 Painted terra cotta. Each 4½" high. 34-291

Left
CYCLADIC IDOL
 3000-2500 B.C.
 Marble. 16¼" high. 35-41

On the Cycladic islands in the Aegean sea have been found statuettes of the early Bronze Age. These were mostly recovered from tombs, suggesting that the islanders held beliefs similar to those of the Egyptians.

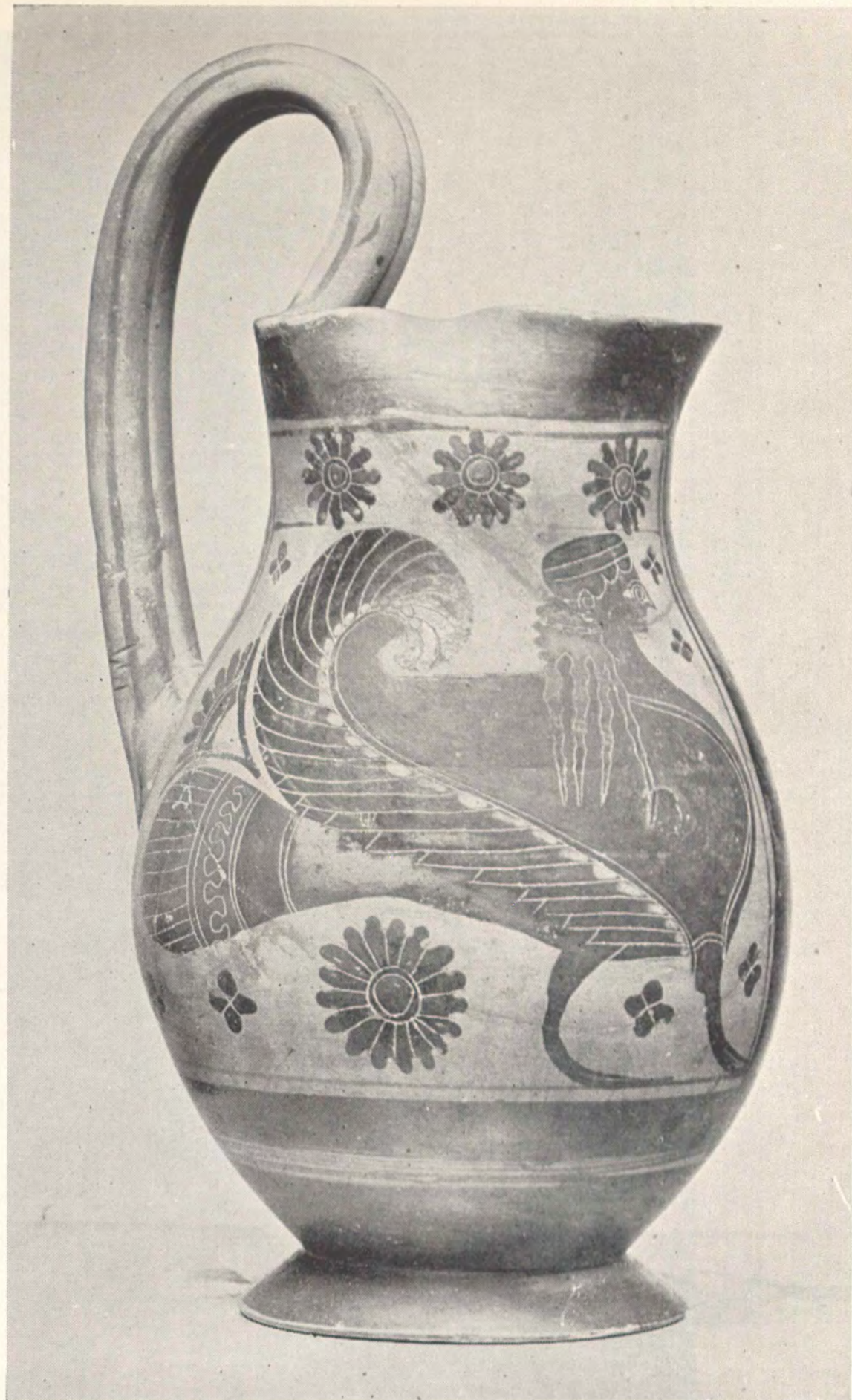


Above—left

AMPHORA—CORINTHIAN

7th century B.C.

Terra cotta. 28 $\frac{7}{8}$ " high. 47-43



Above—right

OINOCHOE—ATTIC

By the Gorgon Painter

600-575 B.C.

Terra cotta. 10 $\frac{3}{4}$ " high. 59-22

Gift of Mrs. Bertha Rockwell Venanzi

Below—right

BUST OF A YOUTH (APOLLO ?)

From Sicily; possibly Tarentum

530-521 B.C.

Terra cotta. 9 $\frac{1}{4}$ " high. 48-54





HEAD OF A YOUTH

About 510 B.C.

Parian marble. 7½" high. 38-7

Archaic sculpture is no longer considered merely an essential preparatory step in the development of Greek art of the classical period. Rather its harmonious balance of forms and rhythmic control of patterns constitute a three-dimensional art comparable in power to poetry of epic proportions. The sculptor is not trying to mirror nature, but to construct figures which suggest the intrinsic strength, beauty, and nobility of man.

After the Persians had evacuated Athens, the triumphant Athenians began to rebuild, as monuments to the victory of the Greeks, the temples on the Acropolis or holy place, which the invaders had destroyed. What had not been wrecked by the enemy was razed and used as fill for low ground. Within this rubble were parts of the older temples and hundreds of votive statues of young men (Kouroi) and maidens (Korai). These figures, predating the Persian occupation, are from the archaic period of Greek sculpture. In recent years they have been excavated, and have proved one of the richest archaeological finds of Athenian sculpture. The HEAD OF A YOUTH may have come from this treasure known as the "Persian spoils".



Above—left
**BRONZE MIRROR WITH
 FIGURE OF APHRODITE**
 From Argos
 460-450 B.C.
 10½" high. 60-84

Above—right
A YOUTH
 Late 5th century B.C.
 Bronze. 6¼" high. 56-79

This bronze from Cumae in southern Italy attests to the fine quality of craftsmanship in the Greek colonies. His *contrapposto* stance shows the influence of Polykleitos.

Below—right
HERAKLES
 480-450 B.C.
 Bronze. 55⅞" high. 54-24

During the period from 480-450 B.C., one of the important centers of bronze casting was in Arcadia, from which the HERAKLES may have come, or it may have originated in the Arcadian colony of Cyprus.



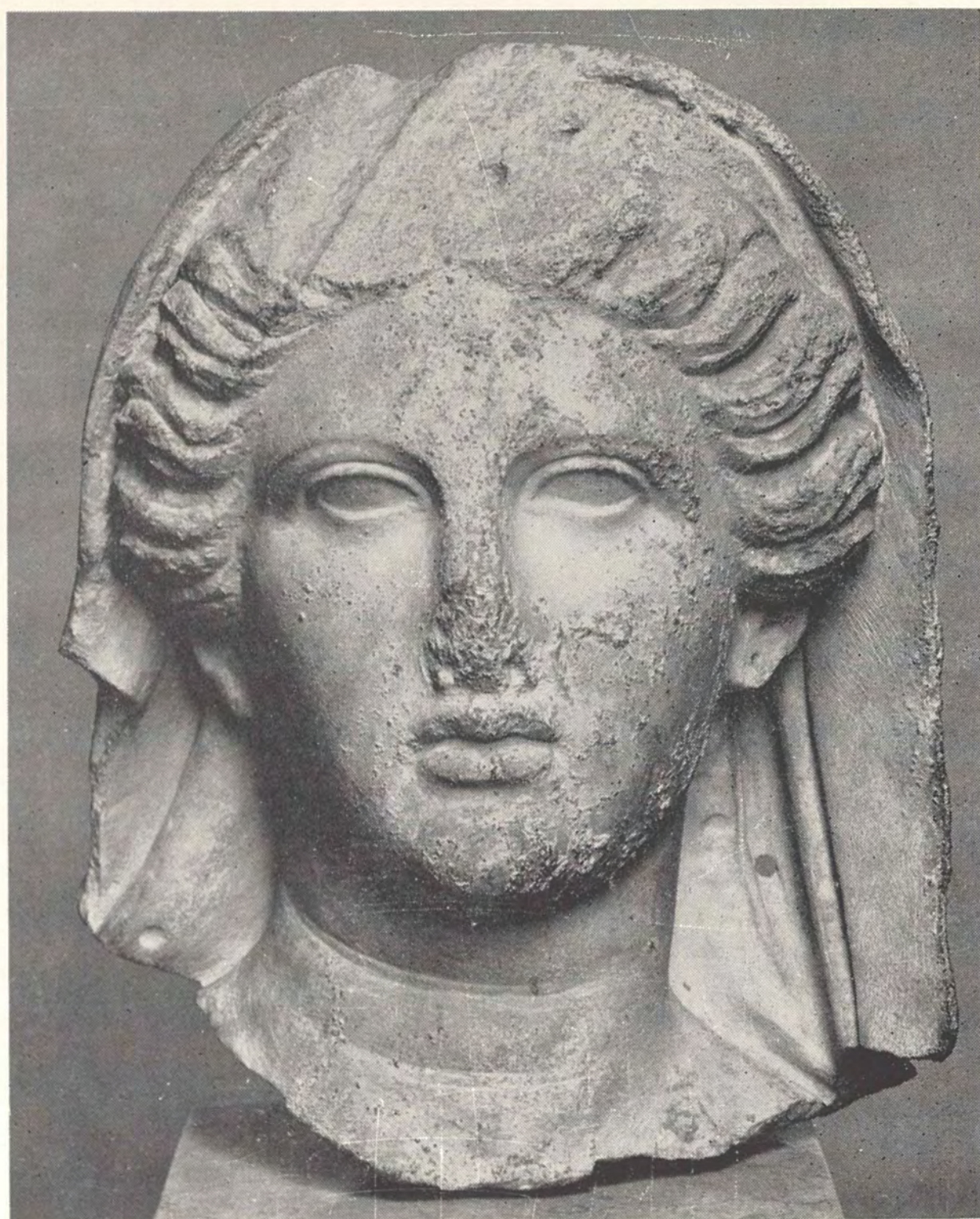
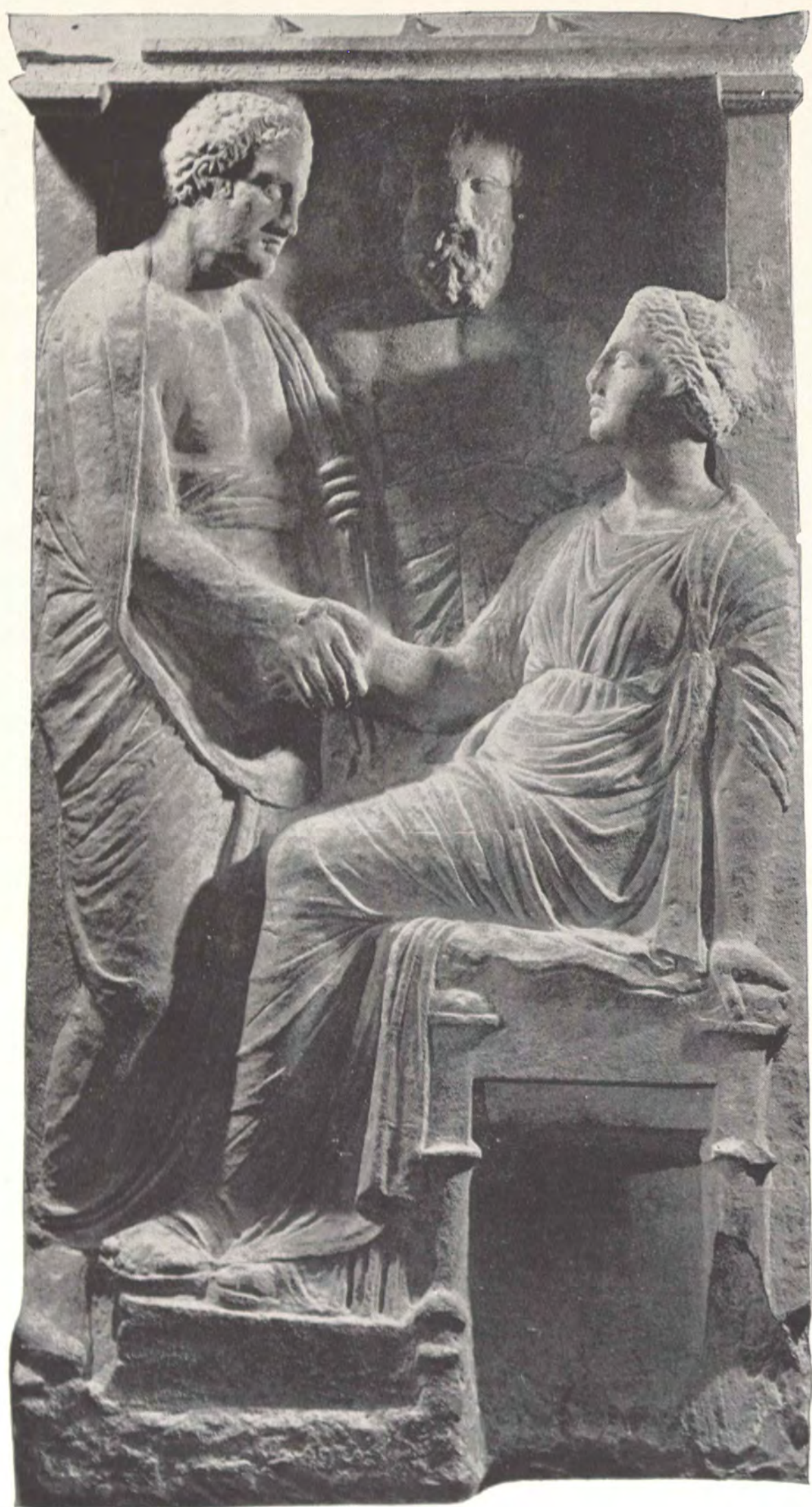
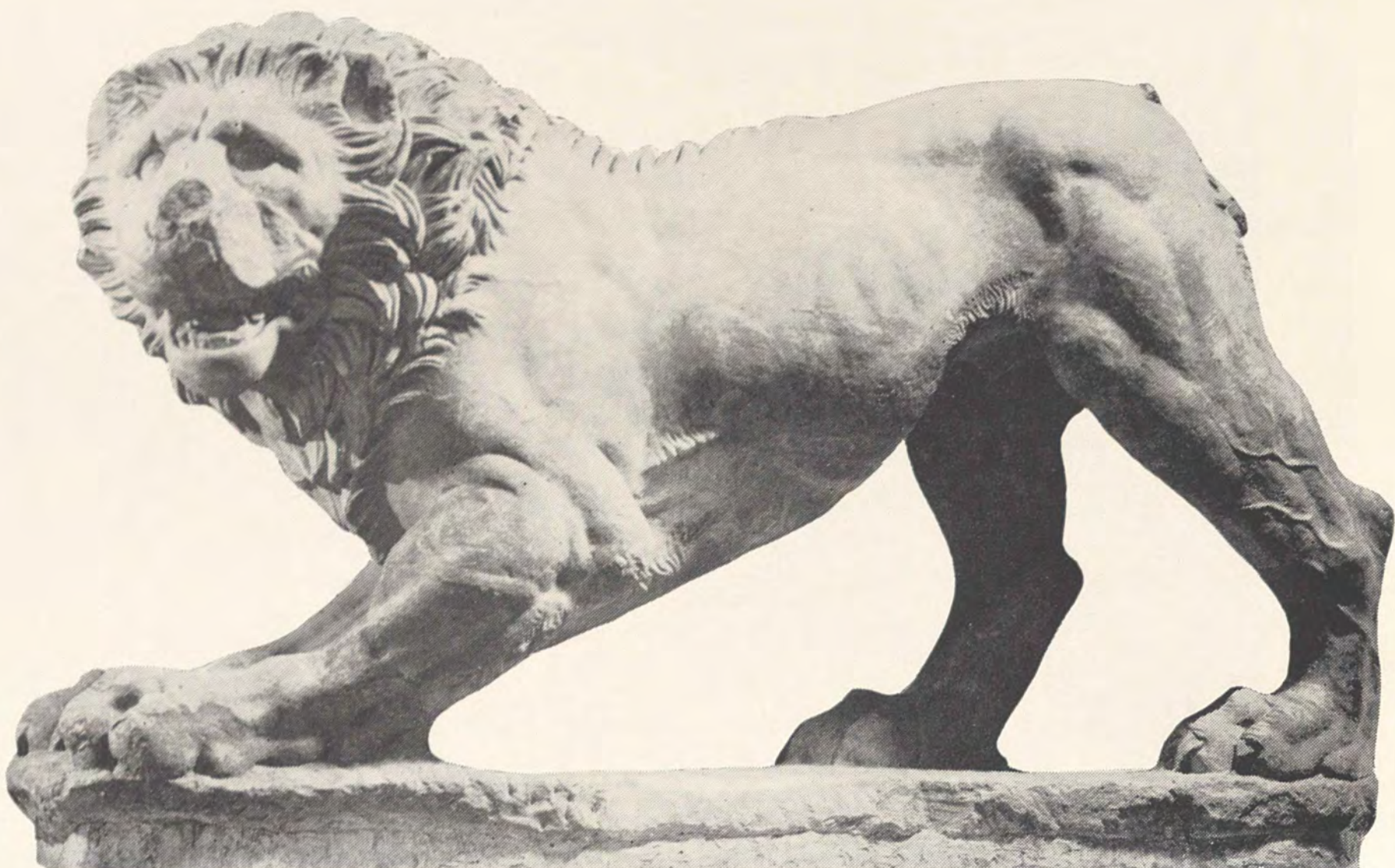
Right

LION

Second half of the 4th century B.C.

Pentelic marble. 46" x 82". 33-94

Presumably one of a pair of lions which flanked the approach to a great public building or victory monument.



Above

FEMALE HEAD

4th century B.C.

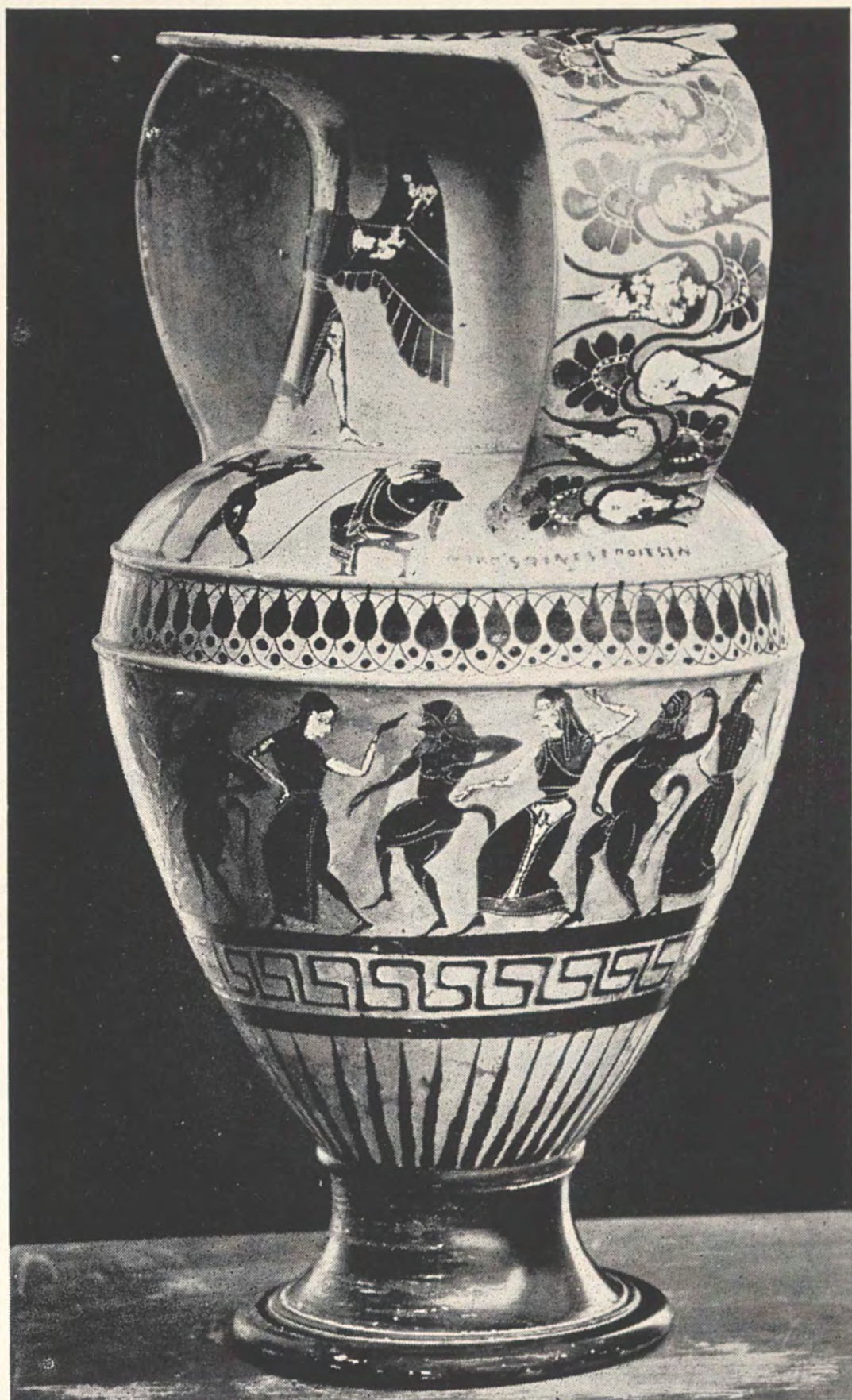
Marble. 13 $\frac{3}{4}$ " high. 33-3/4

Left

GRAVE STELE OF POLYSTRATE OF HALAI

4th century B.C. Marble. 54" x 30". 31-65

This tombstone belonged to a family from Halai, a township between Athens and Cape Sounion. Polystrate is shown holding the hand of her son Polystratos; behind are her husband, Polyaratos, and her father-in-law, Leukonides (here not visible).



Above—left

BLACK-FIGURED AMPHORA—ATTIC

Signed: Nikosthenēs epoiesen

550-525 B.C.

Terra cotta. 12½" high. 52-22



Above—right

WHITE-GROUND LEKYTHOS—ATTIC

By the Eretria Painter

Active 430-421 B.C.

Terra cotta. 8⅜" high. 31-80

Below—right

RED-FIGURED KYLIX—ATTIC

Early 5th century B.C.

Terra cotta. 14" diameter. 51-58

The quality of the standards of Greek taste is most clearly illustrated by the refinements in shapes and designs that were lavished on purely utilitarian pieces of pottery.



The Etruscans

The Etruscan civilization, which flourished on the Italian peninsula for six centuries before it was conquered by the Romans about 100 B.C., covers a period in history roughly parallel to that of Hellenic Greece, yet today little is known about the history of Etruscans, their language cannot be read, and their origin is uncertain. Theories vary as to whether they came as seafaring people from the East, were indigenous to the central section of the peninsula, or were emigrants from north of the Alps. Uncontestable, however, is the fact that the rich mineral deposits of the Tuscan hills gave them the raw materials to develop highly skilled crafts, but, even more important, these raw materials were the commodities of trade that put the Etruscans in touch with the cultures of Greece and Asia Minor, and brought to them wealth and prosperity.

If little is certain about the history of these people, much is known about the lives they lived, the work they did, and the art they created. They adhered to Near Eastern religious beliefs in the continued existence of the soul after death and the need for supplying the eternal spirit with conditions similar to those to which it was accustomed in this world. Thus the Etruscans made their tombs like houses, equipped with furniture and food, and decorated with paintings of the life, sports, and pleasures to which the individual had devoted himself. In this setting the deceased was placed fully clothed and richly ornamented. Although the Etruscan language is still untranslatable, these paintings speak more eloquently than mere words of the culture they represent.

From the beginning, the Etruscans were apparently a seafaring people whose merchants traded their mineral wealth with the Phoenicians and learned from them the crafts of Egypt, Assyria, Syria, and Cyprus. They were themselves proficient workers in metal. Their gold jewelry, bronze figures, vessels, chariots, mirrors, furniture, and arms

and armor are all of the highest quality in craftsmanship and design. In addition to sculpture in metal, the Etruscans attained great skill in the modeling of terra cotta, which in general they favored over sculpture in stone.

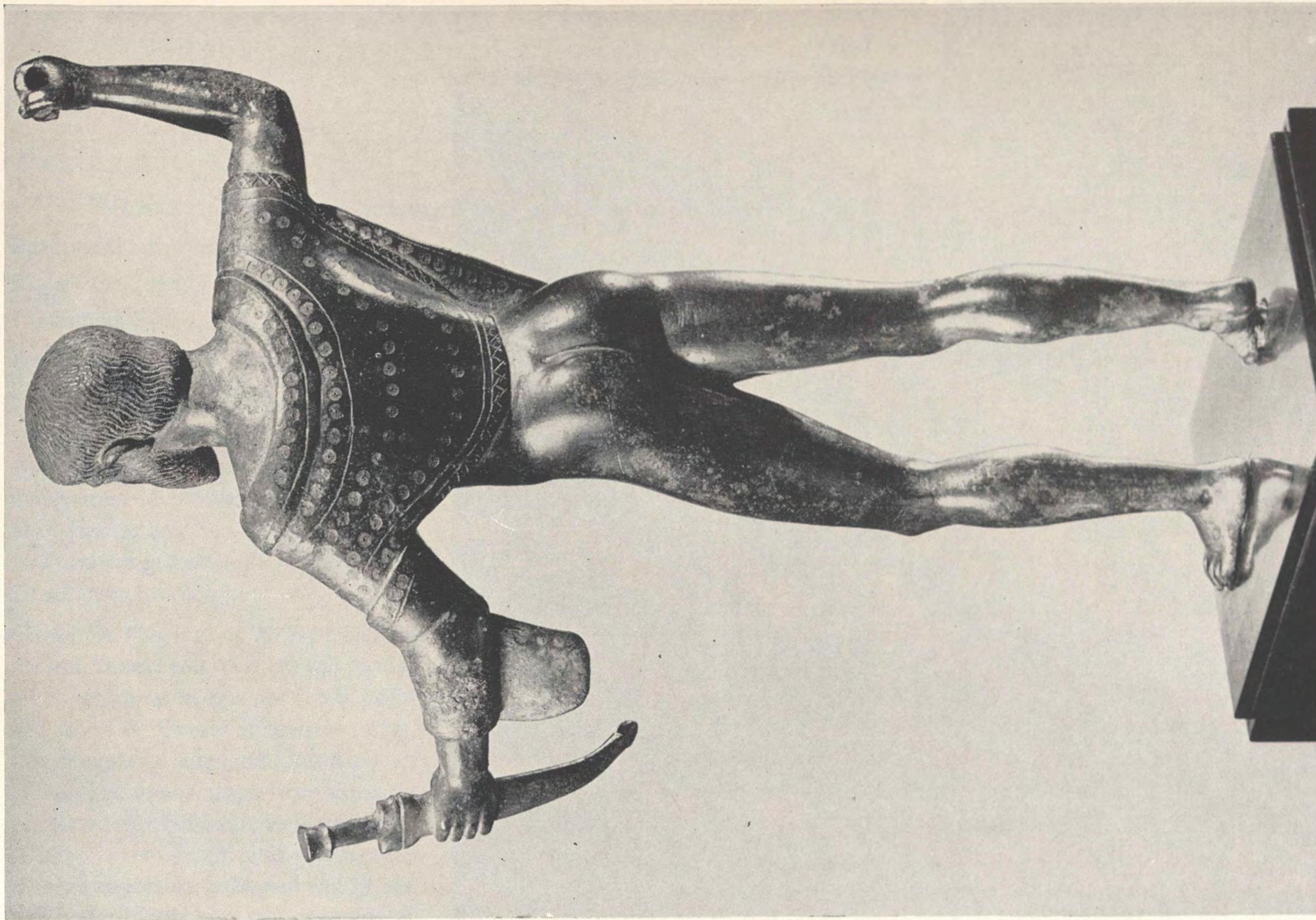
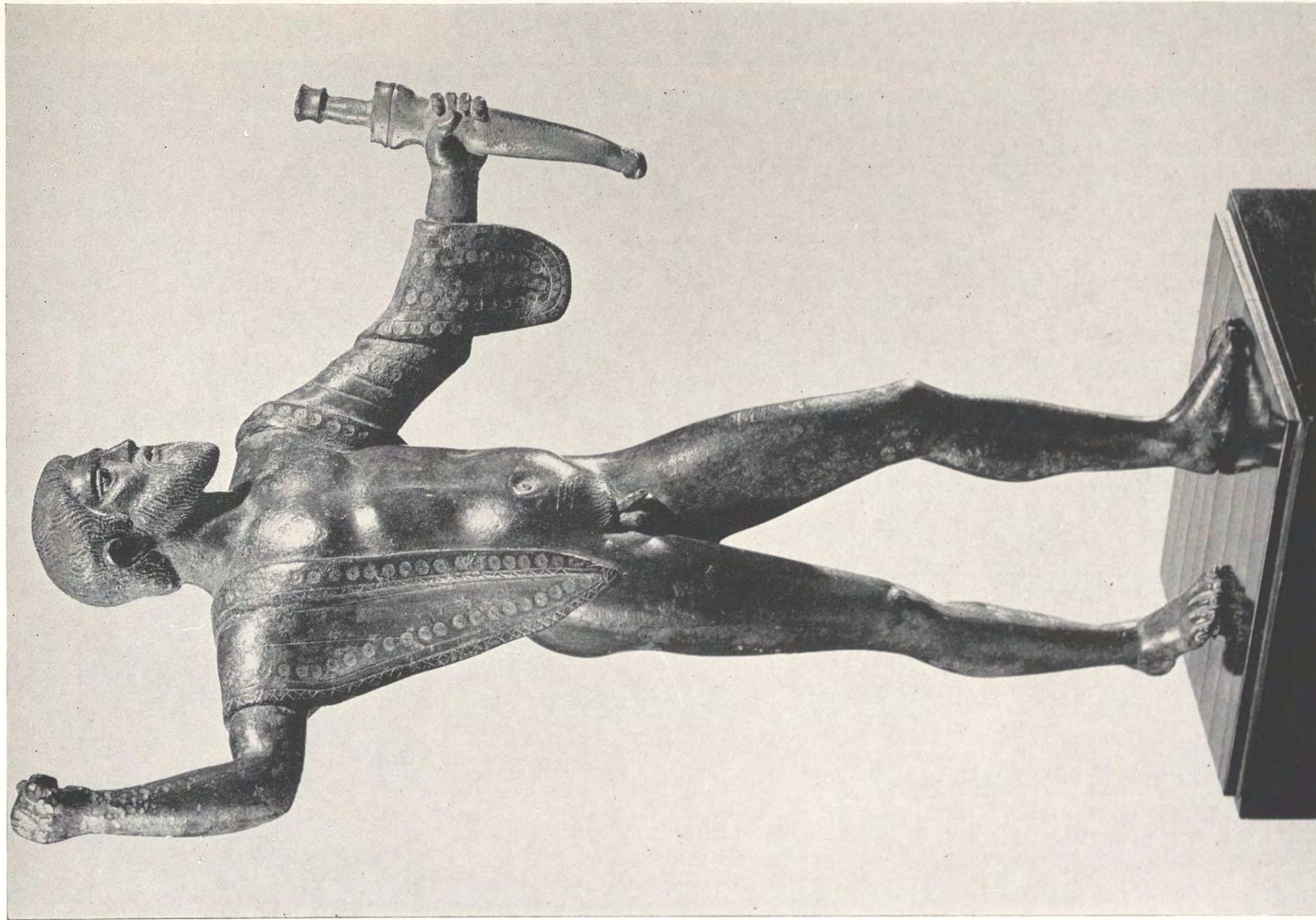
About 600 B.C., when the Greeks began their extensive colonization of southern Italy, the Etruscans adopted Hellenic styles in their sculpture and painting, although in architecture they retained their more ancient forms.

With the exception of the early bronze SHIELD, the examples in the Gallery's collection illustrate the close affinity of Etruscan and Greek art. In particular, the bronze WARRIOR GOD (Tinia or Mars) is closely related to the late archaic sculpture of Greece of about 510 to 480 B.C., yet in a characteristic Etruscan manner it is distinctly un-Greek. The style is more prosaic; the anatomy is more generalized and lacks the scientific preoccupation evident in the bronze HERAKLES (Page 35). The head, too, although in no sense a portrait, is less universal and ideal. The CINERARY URN shows a close relationship to Greek sculpture in the style and subject of the lower portion, but, in contrast, the figure on the lid is purely Etruscan in its freedom of modeling and its naturalistic portraiture.

If a characterization of Etruscan art were attempted the emphasis would have to be placed on forthright naturalism. The Etruscan was not an idealist concerned with the world of spiritual values. As a materialist, rather, he created objects for his own pleasure and enjoyment, or, in the case of tomb decorations, recreated those pursuits of life which had brought him amusement. It is of significance that because the Etruscan was primarily concerned with himself he early fostered an interest in true portraiture. The Roman portrait style finds its roots in that of the Etruscan, fortified by the rising popularity of portraits in the Hellenistic Near East.



RET



WARRIOR GOD
Excavated at Apiro, province of Marché
About 480-460 B.C. Bronze. 16" high. 30-12

Possibly the god Tinia, the Etruscan equivalent to Zeus, or a deity corresponding to Mars.



Left

STATUETTE OF AN ARCHER

Reported to be from Vulci

About 450 B.C.

Bronze. 3 $\frac{3}{8}$ " high. 47-94

This figure, in the costume of a Scythian archer, was the top ornament of a candelabrum.

Bottom—left

BOY HOLDING A PATERA (OFFERING PLATE)

About 400 B.C.

Bronze. 3 $\frac{3}{4}$ " high. 50-62

Like the figure above, this statuette and its base formed the top member of a candelabrum.

Bottom—right

HERAKLES

400-350 B.C.

Bronze. 7 $\frac{1}{2}$ " high. 49-76



DETAILS OF SARCOPHAGUS RELIEF

Purportedly excavated at Chiusi

End of 6th century B.C.

Limestone. Detail, right, 9" h.

Detail, below, 12½" h. 45-63

For the Etruscans, carving in stone is less common than sculpture in bronze and terra cotta. The sarcophagus from which these details are taken include, also, figures from a funeral procession and athletes, all strongly influenced by Greek prototypes.

Chiusi, or Clusium as it was called in ancient times, was one of the twelve cities which were the dominant political units of Etruria. Extensive Etruscan cemeteries surround Chiusi on all sides. The tombs range from the early ones made to hold small cinerary urns to the later large and elaborately painted chambers hollowed out of the live rock. From the vast network of tombs around Chiusi have come some of the finest Etruscan artifacts.



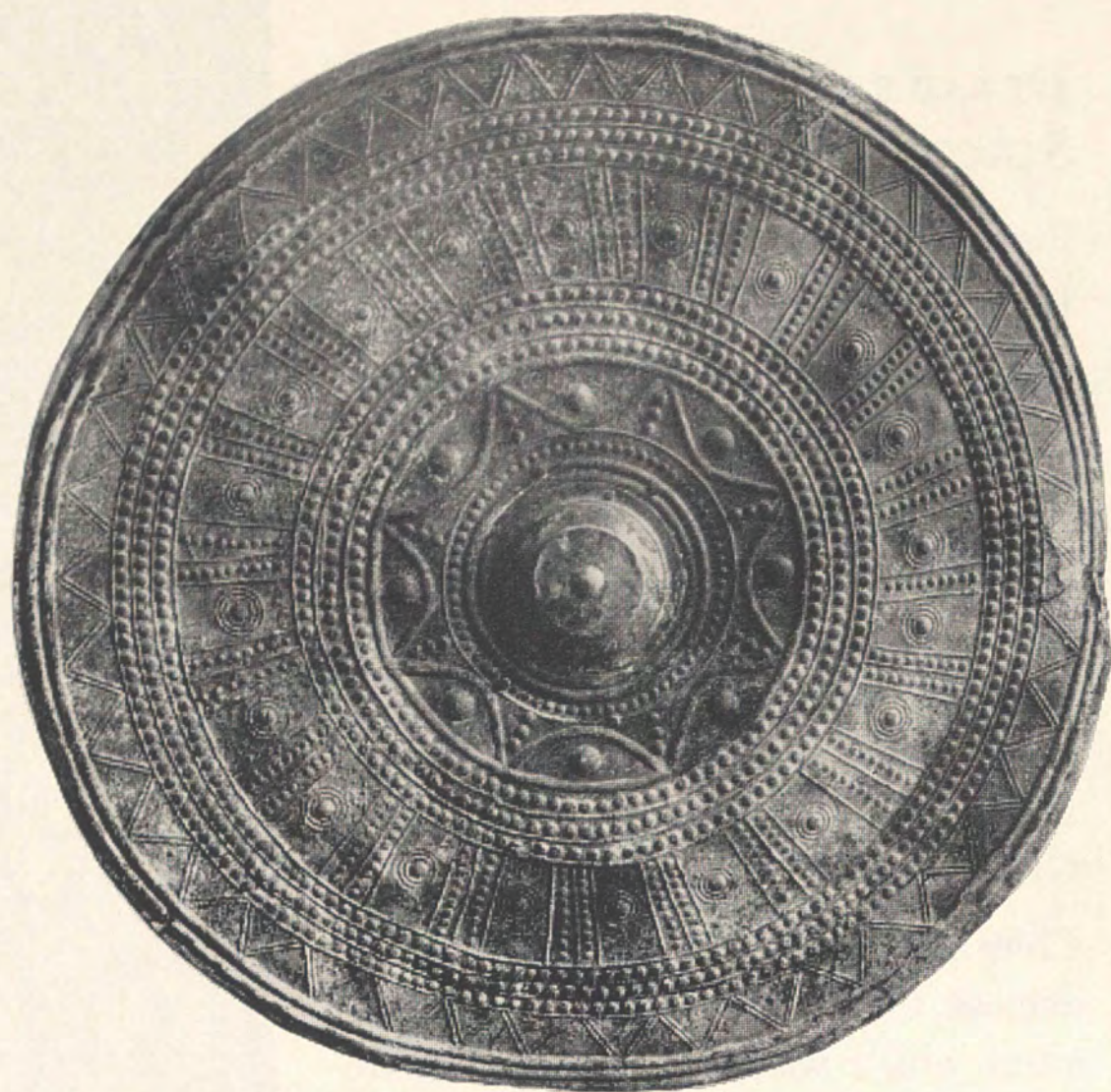
Right

SHIELD

8th-7th century B.C.

Bronze. 21 $\frac{5}{8}$ " diameter. 48-53

This shield is a single sheet of hammered bronze, presumably attached to a wooden core. Its elaborate decoration suggests it may have been votive or ceremonial rather than actually intended for use in hand-to-hand combat.



Bottom—left

CINERARY URN

2nd century B.C.

Terra cotta. 21 $\frac{3}{4}$ " high. 45-59

Scene on the urn depicts the duel between Eteocles and Polyneices, the two sons of Oedipus who are shown flanked by their sisters Antigone and Ismene.

Bottom—right

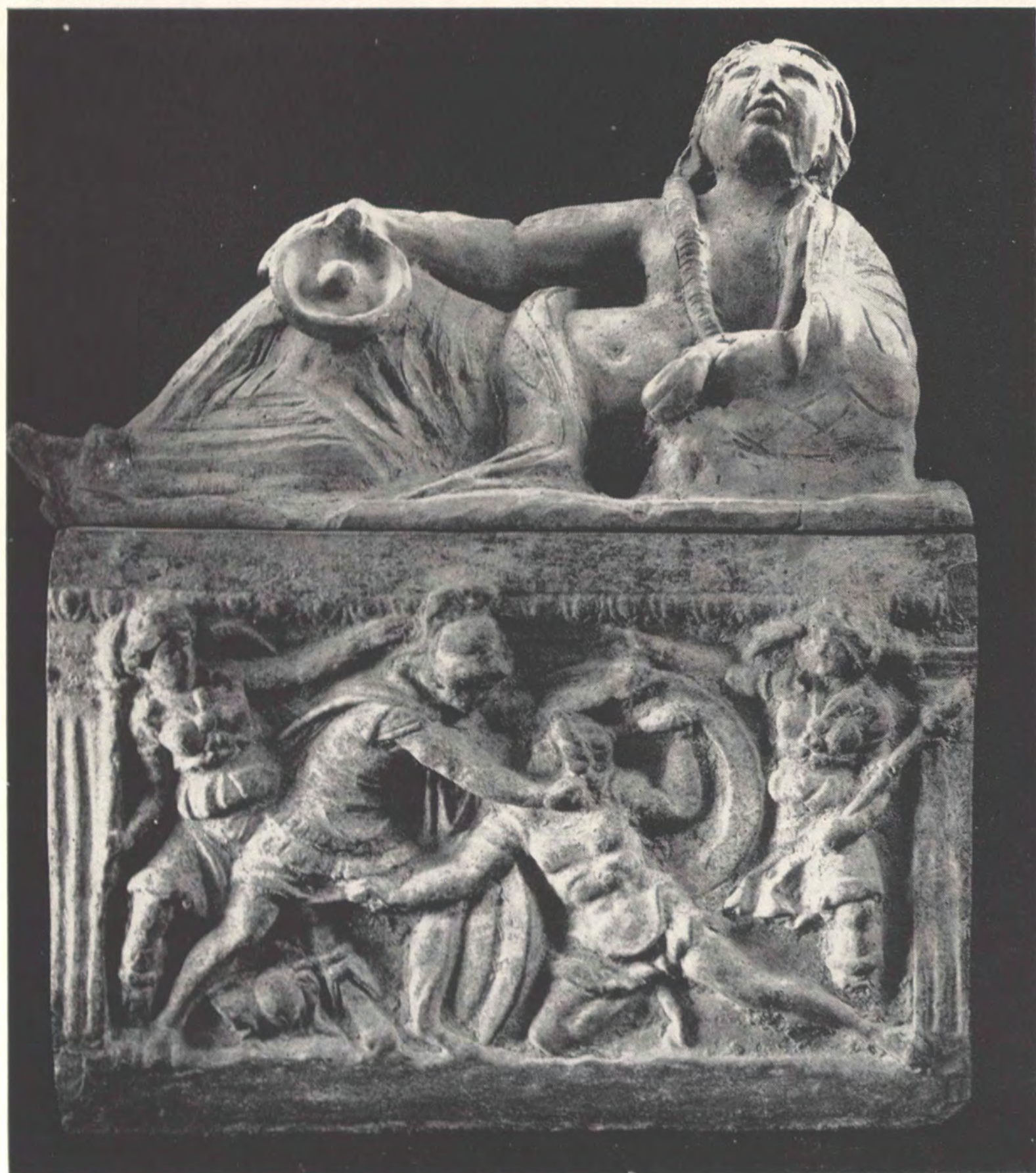
MIRROR

Late 4th century B.C.

Bronze. 12 $\frac{1}{2}$ " high. 56-124

Gift of Miss Katherine Harvey

The engraved scene represents the reunion of Dionysos with his mother Semele, in the presence of Apollo and a youth playing the double flute.



Hellenistic Greece and Rome

Pure Greek or Hellenic art was that produced by self-contained Greek states from their beginnings in the eighth century B.C. until 330 B.C., the time of Alexander. Hellenistic art was that produced by the Greek empire, a vast admixture of peoples from Asia to Italy, and spans the years 330 to 30 B.C. The art of the early or Classic period was moderate, serene, and ideal, characterized by harmony and balance; that of the Hellenistic period was stormy, passionate, and realistic, marked by violence and contrast. In past criticism this late Greek style has been considered a degeneration of the great Classical manner, but in the last few decades it has been rightly appreciated as a change implicit in the altered conditions of living and thinking, and not as a decadence. With the vast world conquests of Alexander the Great, patterns of life varied markedly from those of preceding centuries. The Empire that considered itself Greek was not composed of the ancient hereditary citizens of individual city-states, but of all races, all colors, and all civilizations of ancient times. Commerce expanded, and every phase of life, both public and private, was altered. The style of the Classical period was inadequate to express the new man that came into being; thus the changes that came about were inevitable and not indications of decline.

Within a few years, Alexander brought practically the whole known world under his sovereign, god-granted kingship, but his early death left this extended empire without a political organization adequate to hold it together. It almost immediately fell apart into three major dynasties and numerous autonomous smaller states headed by one of Alexander's generals. The Seleucid kings controlled Asia and Asia Minor; the Ptolemies reigned in Egypt; and the Antigonides held sway in Alexander's native land of Macedonia. Absolute monarchy under the sanction of power granted by the gods, or the doctrine of the divine identity of the ruler, was standard. For self-aggrandizement these royal overlords built larger and larger public buildings and private palaces. Wealth from trade and plunder fell into the hands of an aristocracy which similarly constructed and adorned buildings only for personal gratification. The idea of the glori-

fication of the city-state was a thing of the past.

Into the Classical art of the Greeks came ideas from the Orient—from Persia, Syria, and Egypt. Man began amassing knowledge from all parts of the world. Libraries and art museums were formed for the exchange and enlargement of ideas and styles.

All of this worldliness is reflected in the art produced in the Hellenistic period. The predominant feature of this new style is probably its realism. Where the Classical period had eschewed all that was imperfect and transitory, the Hellenistic period dwelt upon it. Old age and youth appear in sculpture; landscape and naturalistic setting are represented or suggested; fleeting emotions of joy and pain are represented; ethnic types are perpetuated—the Gauls, the Negroes, the Persians, all of whom as "barbarians" were not considered admissible in art of the Classical period; and portraiture, for the first time in the Greek realm, came into its own and assumed a respectable rank.

Throughout the Greek empire certain cities became outstanding as centers of artistic production—Alexandria, Antioch, Pergamon, and Rhodes. But by the end of the first century B.C., as the power and wealth of Rome began to attract creative craftsmen, Hellenistic Greek art came to an end. Its forms had become so universal, however, that they provided a perfect medium ready-made for the expression of imperialist Rome.

Essentially materialists, the Romans were primarily interested in themselves. This fact is reflected in the number and quality of their portrait sculptures, in the narrative reliefs memorializing their own victories, in the lavishness of their public buildings devoted to sports and pleasures, and in the opulence of their dwellings. Lacking great artistic originality or sensitivity, the Romans borrowed ideas from other sources. Their early art drew heavily on that of Etruria, while during imperial times Greek artists were largely responsible for the sculptures and paintings produced for the Roman patricians, who also formed impressive collections of Greek old masters. Only in architecture and engineering did the Romans have no peers.

RET



KNEELING SATYR

From Pergamon. About 200 B.C.

Bronze with traces of silver.

13¼" high, with base. 53-82

The Satyr kneels before a twisted tree trunk, the branches of which may originally have terminated in holders for lamps.

The city of Pergamon, the seat of the kings of the Attalid dynasty, was surrounded by the Seleucids of Syria. Unlike other strongholds of Hellenistic art, Pergamon was not bound by ancient traditions, hence it developed an individual style which emphasized brutality and passion. This overstatement of emotions and contorted forms have caused it to be called the *Baroque* period in Classical art. The most patent example of this dramatic style is the ALTAR OF ZEUS from Pergamon. The monumental frieze around the base represented the battle of the gods of Olympus and the giants. This altar was such a symbol of frenzied paganism that it is referred to in the Book of Revelation (II, 12 and 13).

And to the angel of the church of Pergamos write:

These things saith he which hath the sharp sword with two edges:

I know thy work, and where thou dwellest, even where Satan's seat is . . .

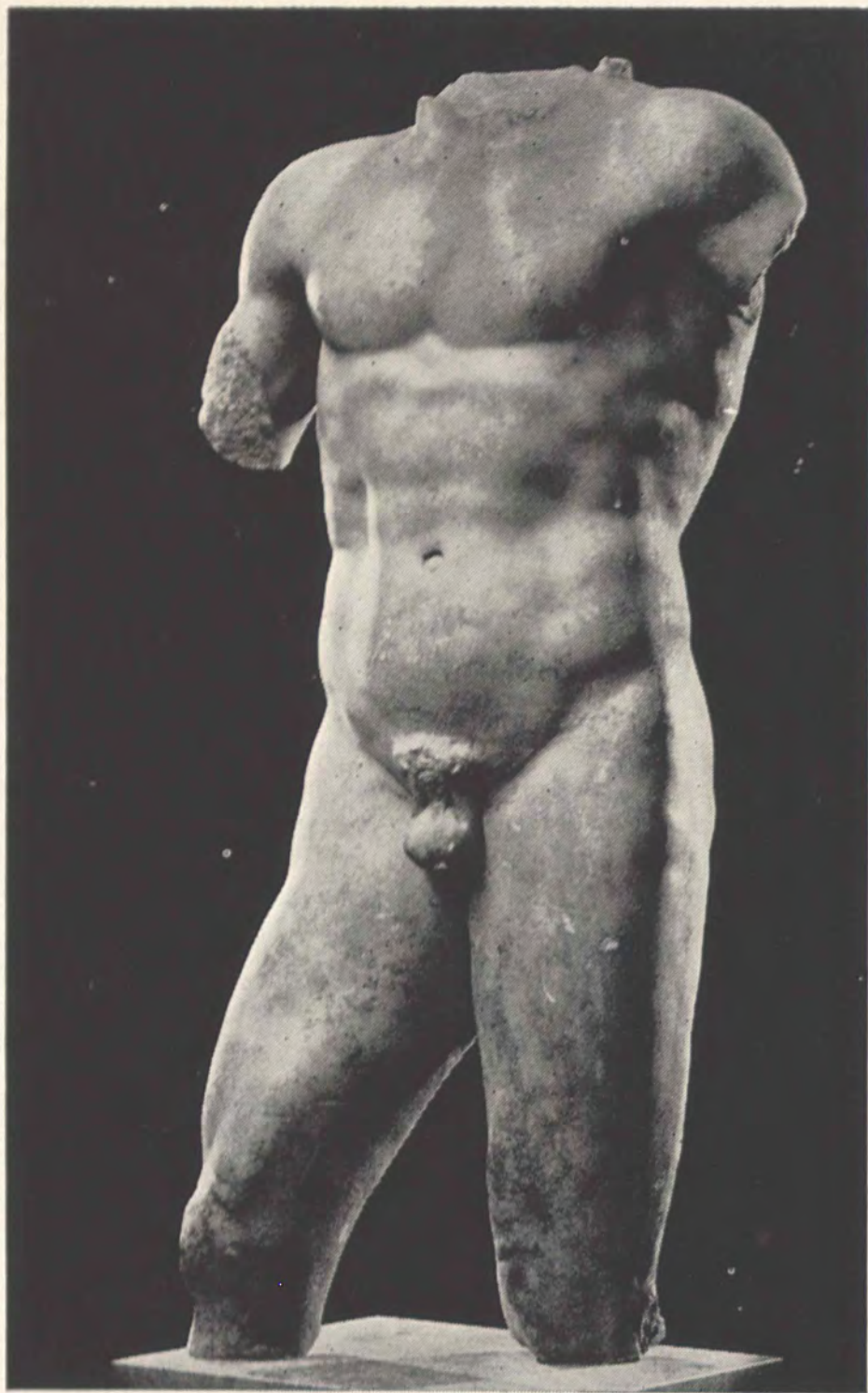


SELEUCUS IV AS HERAKLES

About 175 B.C.

Bronze. 22 $\frac{3}{8}$ " high. 46-37

Seleucus IV was the ruler of Syria from 187 to 175 B.C. Beginning with Alexander, the lion skin was used as a symbol of divine descent from Herakles, which accounts for the representation of Seleucus as the Greek god. This figure illustrates admirably the mannered grace and elegant elongated proportions that prevailed in the art of Hellenistic times.



Above—left

TORSO

School of Pergamon

2nd century B.C.

Marble. 36½" high. 41-48

The school of Pergamon founded its style on Attic art and considered Athens as its intellectual parent. It is, therefore, not surprising to see in this TORSO a close affinity with the Attic school of the fourth century.

Above—right

WOUNDED GAUL

About 200 B.C.

Bronze with silver inlays. 61½" high. 57-28



Below—right

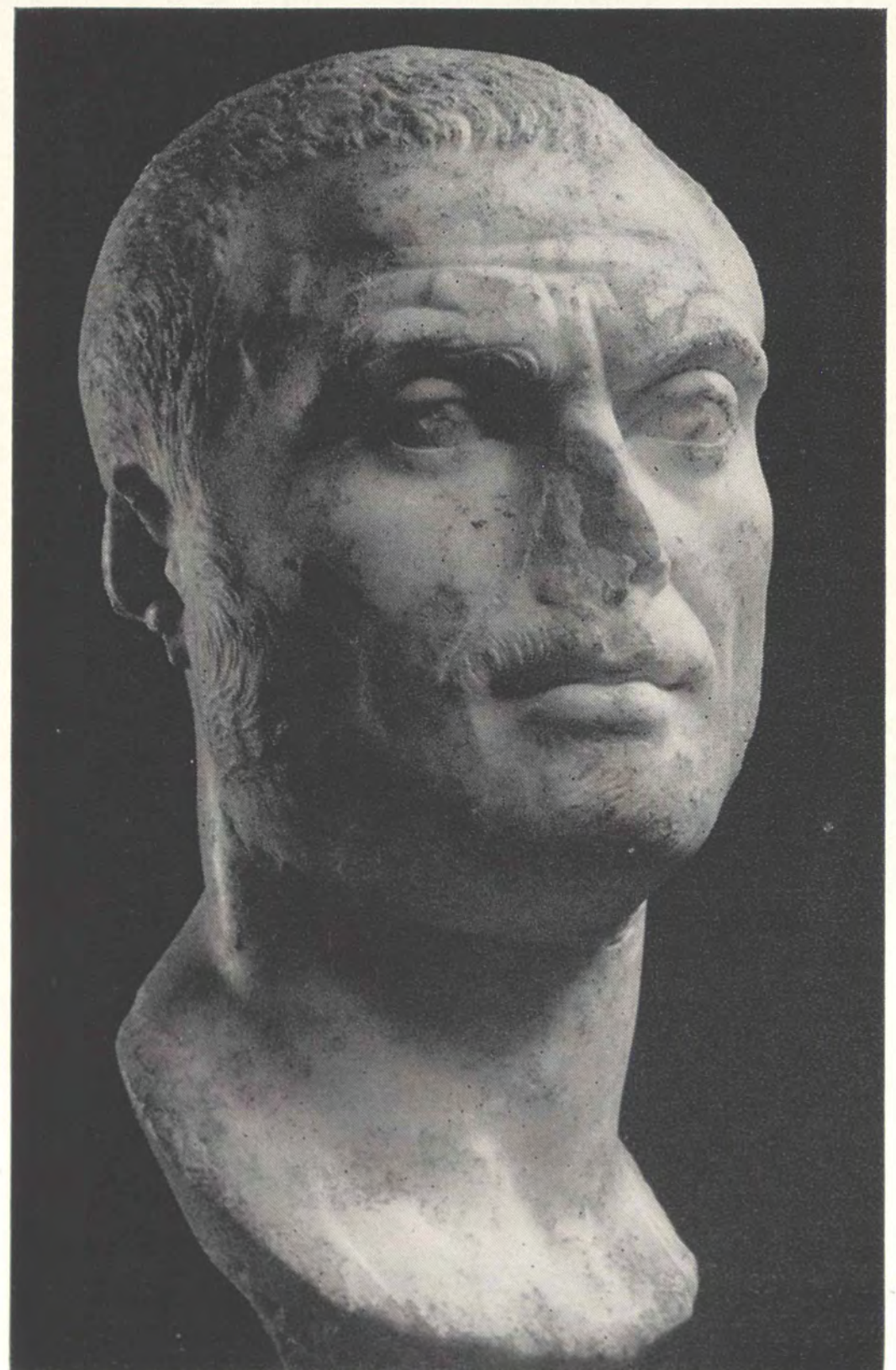
PORTRAIT HEAD OF A MAN

Excavated from the Nile in the vicinity of Alexandria.

Roman. 2nd century A.D.

Marble. 14½" high. 47-14

Although there is, here, no lack of an individual portrait style, the influence of the art of Alexandria, an important center of the Hellenistic empire, is also apparent. The style of this head, its vigor, and its great sense of idealization recall such Hellenistic portraits as that of Seleucus IV (page 45).



Right

PORTRAIT OF A LADY

Roman. Flavian period (69-96 A.D.)

Marble. 25" high. 48-9

Although the beginnings of portraiture in the West go back to Etruscan times and were further advanced during the Hellenistic period, it was in Rome that the genre reached its height. Roman individualism found its most characteristic expression in the frank portrait busts that abounded in all public buildings and which must have been prominent in private dwellings. The elegance of fashions of Flavian times may be seen in the exceptionally well preserved PORTRAIT OF A LADY, which was probably made in Roman Egypt, possibly Alexandria. The style of the coiffure and the acanthus leaf ornament of the base, as well as the engraving of the iris of the eyes, make possible a dating of this piece in the latter years of the reign of Trajan, or about 110-115 A.D., just immediately following the Flavian dynasty.



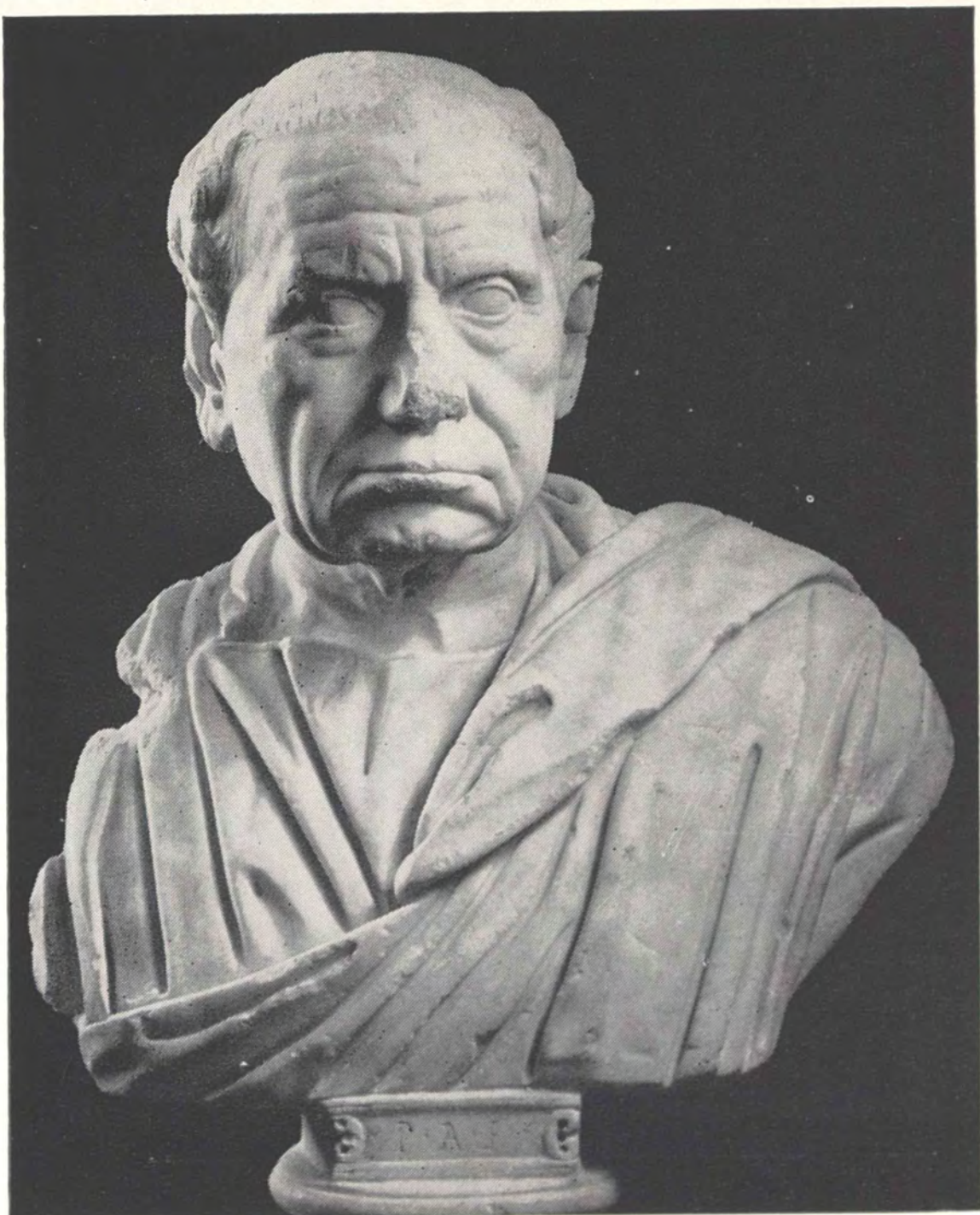
Left

PORTRAIT OF A MAN

Roman. 1st century A.D.

Marble. 24" high. 47-30

This bust, often called the ROMAN LEGISLATOR, shows the naturalism characteristic of the Roman portrait style. No attempt is made to idealize the head; rather the artist has emphasized the wrinkled and sagging skin of the aging patrician. Although later portraits often degenerated into grotesqueness, such is not the case in this honest representation of character, typical of the works of the first and second century A.D.





Left

PORTRAIT OF A YOUNG PATRICIAN

Roman. 2nd century A.D.

Island marble. 65" high. 34-91

It has been suggested that this is a portrait of the school-boy Polydeukes, a relative of Herodes Atticus, who, in Athens, was Hadrian's rival as a patron of the arts. The figure of Polydeukes, if it be he, is shown in the Apollotype so frequently used in Greek sculpture, but the head is obviously a portrait although sufficiently refined and generalized that there is no dichotomy between it and the somewhat archaistic treatment of the body.

The figure was formerly in the collection of the Marquess of Lansdowne and apparently occupied one of the niches in the dining room of his great town house. This room is now in the Metropolitan Museum in New York.

Below

EMPEROR HADRIAN (117-138 A.D.)

Roman. 2nd century A.D.

Marble. 26" high. 31-96

Hadrian was a man of extraordinary versatility. Not only was he an able administrator whose reign was marked by relative peace, but he was also devoted to philosophy, literature, and the arts. Hadrian loved Athens and the art of Greece; he spoke Greek better than he did Latin, and throughout the Roman world he built impressive public buildings, restored ruined temples, and planned and built whole cities. It is not surprising to find that during this period there was a noticeable stylistic affinity with the art of Greece and of Athens.



Right

ANTINOUS

Roman. About 130 A.D.

Marble. 27½" high. 59-3

Antinous, a native of Bithynia, was prominent in the court of Emperor Hadrian. After his suicide in the Nile in 130 A.D., Hadrian founded the city of Antinoupolis, and deified this youth, famed for his great beauty. Many cult images of Antinous are known, some as Dionysos, others as Apollo.

Following the antiquarian interests of Hadrian, this head is more closely related to Greek art than to the realistic Roman portrait style. The delicate modeling of the features and the generalized, rather archaistic handling of the hair do not, however, obscure the genuine portrait character of the sculpture.



Left

HERM (OR TERM)

From Grottoferrata

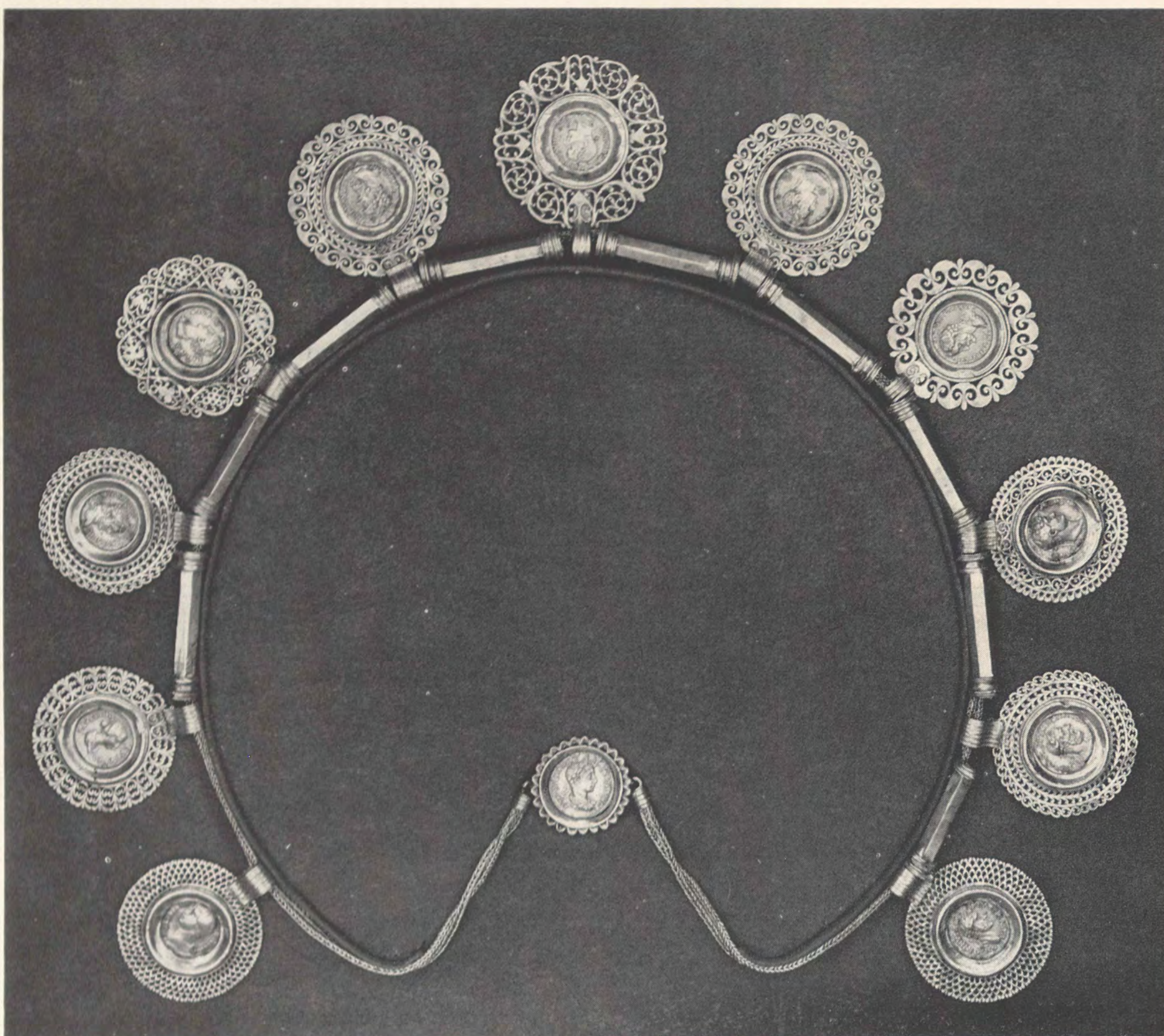
Roman. 2nd century A.D.

Marble. 42½" high. F70-41

Gift of Mr. and Mrs. Herman R. Sutherland

This puckish figure of a young satyr (his horns sprouting) is a sensitive and delicate example of the Neo-Attic style that was fostered by Emperor Hadrian. Hadrian was a great lover of the Greek art of Athens, and did much to restore the city to something approaching its former glory. He imported artists from Athens to work for his villa at Tivoli and other projects.

A herm, in its original form, was a quadrangular pillar surmounted by a bust of the god Hermes, set up in Athens (and in other places) at street corners, on the high road, and in front of houses.



Above

NECKLACE WITH ELEVEN PENDANTS

Roman. Period of Gordianus III Pius (238-243 A.D.)

Gold. 30 $\frac{1}{4}$ " long. 56-77

Right

GOLD CHAIN AND PENDANT (DETAIL)

Roman. Mid 2nd century A.D.

Gold. Chain; 34 $\frac{5}{8}$ " long. Pendant; 2 $\frac{5}{8}$ " diameter. 56-78

Both of these necklaces were found near the ancient site of Alexandria, Egypt. The necklace above consists of eleven pendant medallions of intricate openwork enframing imperial coins of Hadrian, Antoninus Pius, Faustina (Junior and Senior), Pertinax, Caracalla, Macrinus, Elogabalus, Alexander Severus, and the latest, Gordianus III Pius.

The second necklace is distinguished by the portrait bust in high relief, of a style which bespeaks an earlier date than the example above. This portrait is of such quality that it raises the piece above the realm of jewelry and places it among the examples of Roman sculpture.



Early Christian and Byzantine Art

For centuries, the conquests of Alexander the Great (337-323 B.C.) left an indelible mark on the Mediterranean world and the Ancient Near East. Alexander's ambitions to conquer the known world, to consolidate it into a political unity, and to unite the diverse cultures extending from the Greek mainland to India in a cosmopolitan civilization were disrupted by his death. His successors in the divided empire, Antigonus in Macedonia and Greece, Ptolemy in Egypt, and Seleucus Nicator in the East, together with their followers, however, established Hellenism in the image of Alexander's concepts in their domains. Greece, no longer of great significance politically, remained still the center of Hellenistic art and, of the three major divisions of the Empire, was least affected by relations with the Orient, clinging tenaciously to its own Classic traditions. These, Greece, in turn, transmitted to the Roman world.

In Egypt and the East, more remote from the sources of Classic style, the influence of Hellenism held sway chiefly in such recently-founded, international cities as Alexandria and Antioch, and in such important centers as Palmyra and Dura, which extended along the trade routes to India. Here it persisted in modified form through the Roman and early Byzantine epochs until swept away by the rise of Islam in the seventh century A.D. In these areas, however, the intermarriage of Greeks, Romans, and the native populations gradually changed Classic style through the introduction of stylistic features derived from strong native traditions older in origin than the Western tradition. Where Classic artists exploited the three-dimensional, the Eastern World thought primarily in terms of flat, schematic patterns or shapes existing in an intangible and de-naturalized environment. By the early centuries of the Christian era, Eastern stylization was triumphing over Classic concepts in the Near East, Syria,

and Coptic Egypt and became a vehicle *par excellence* of Early Christian and Byzantine Art. The objects here illustrated reveal the breakdown of Classic style under the impact of local Eastern traditions. Examples from upper Egypt and the Fayum, from Syria, Byzantium, Parthia, Palmyra, and Afghanistan reveal the eclecticism of late Hellenistic art in the Near and Middle East.

Byzantine art achieved the ideal synthesis between the traditions of East and West through the demands of Christianity. The tenets of Christian faith required a new language to express the transcendental nature of its beliefs. The Classic tradition was too earthbound to achieve this, and Near Eastern style was too ephemeral. Together, however, Hellenistic and Oriental elements combined to bring about the genesis of Byzantine art, and express the mystical approach to reality demanded by the dogmatic aspects of Christianity in the East Roman Empire. For the Byzantines, God was transcendent, omnipotent, awesome, and majestic. To elevate representations of the heavenly hierarchy beyond human terms, de-materialization of the human form (a reflection of the image of God) was required. Authority and majesty were achieved through the use of flat, schematic shapes, static and weightless, set against gold or blue backgrounds, to suggest a world beyond the natural. The use of solitary figures to reveal the majestic isolation of Christ and the Virgin in heaven, and of the Emperor and the Empress on earth, implied autocracy and authority. Repeated, patterned figures of lesser saints or attendants in a frieze-like composition implied the slow and inexorable character of dogma and faith. The dichotomy in the concepts of Oriental and Classic style, initiated by the conquests of Alexander, thus found resolution in Byzantine art, which, in the words of Muratoff, "held to the reality of myth, in distinction from other arts, including our own, which pursues in vain the myth of reality."

RET





VOTIVE FIGURE

From the Shrine of Isis at Sheikh Ibada, near Antinöe
Coptic (Roman). 275-325 A.D.

Limestone, gessoed and polychromed. 25 $\frac{3}{4}$ " high. 55-42

The Christian Copts, the purest descendants of the ancient Egyptians, flourished roughly from the third to the seventh century A.D. in upper Egypt, remote from pagan Alexandria and other centers of the Delta infused with Greek culture. There, chiefly in monastic centers, Coptic artists combined late antique forms with native and orientalizing influences conditioned by Christian ideals and formed an art which serves as one of the major links in the development of Early Christian style. Coptic culture was submerged by the Arab conquest of Egypt in the seventh century, and much of the monumental art of the monastic centers disappeared in subsequent centuries under Moslem domination and aversion to figurative art.

The rediscovery and revival of interest in Coptic art, little known and long neglected, are one of the monuments of twentieth century archaeology. Through ivories, textiles, and manuscripts, which survived in greater quantity because of their relatively small size, much has been reconstructed of the original quality of Coptic art. This votive figure, rare for its size, preservation of rich color, and condition, significantly adds considerable evidence to any reconstruction of Coptic art. Dating probably from the fourth century A.D., this figure of a young man, encased in a niche, bears a bunch of grapes in the left hand and a not easily distinguishable object (perhaps a dove) in the right as emblems of the cult of Isis. His white tunic is decorated with black roundels and a stole (clavi), examples of which have survived in Coptic textiles. The short squat figure, the softened anatomical forms, the large staring eyes, and serious mien epitomize Coptic style which marked, on the one hand, the decay of Classic principles and, on the other, the rise of the expressive content and vigor of Early Christian Art.

FRIEZE (DETAIL)

Coptic. 5th century A.D.

Stucco.

Entire frieze 10' 9½" long; 13½" high. 49-16

See bottom of page 51 for entire frieze.



PORTRAIT OF A SYRIAN QUEEN,

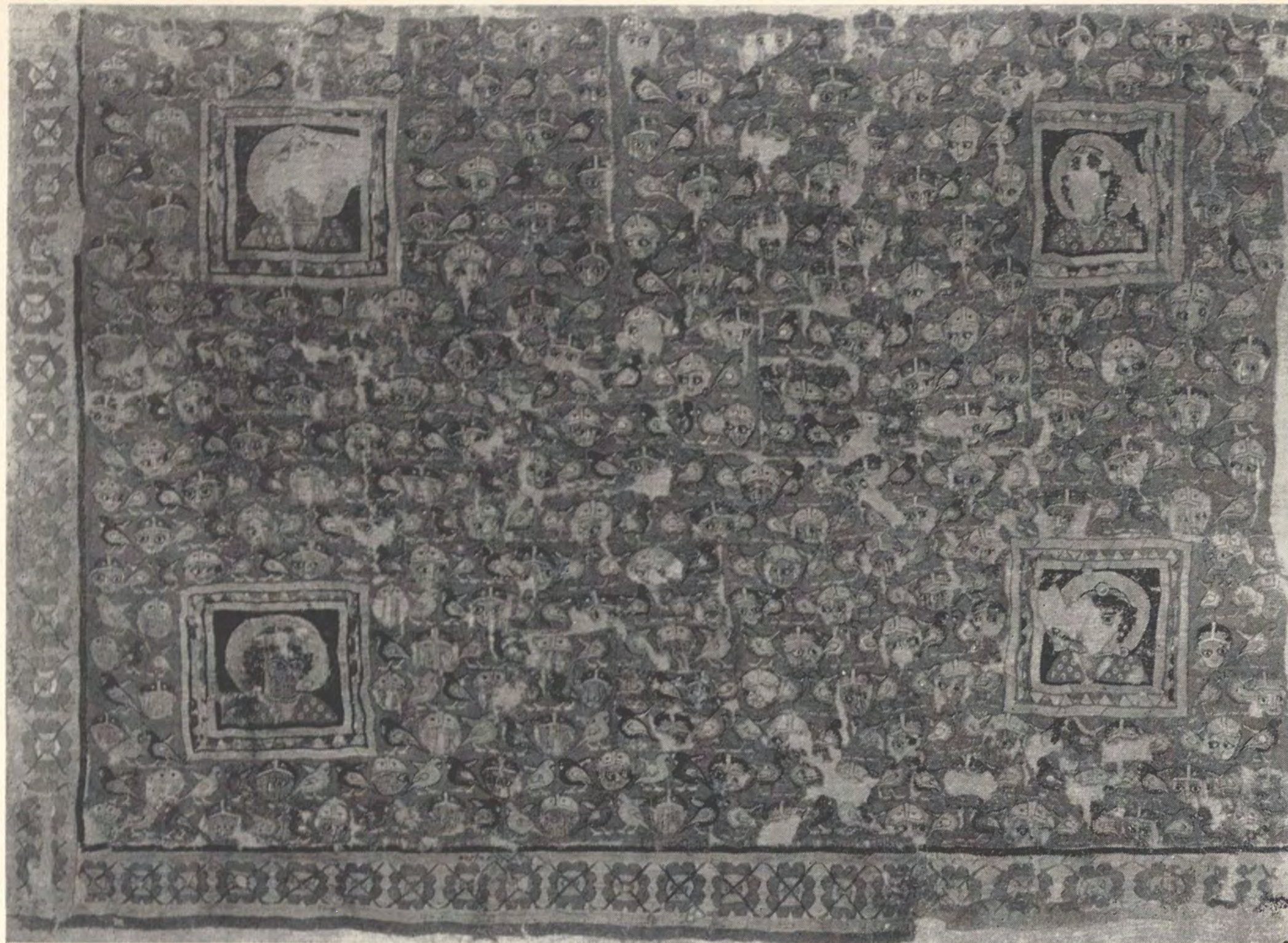
Tatez Napa

Colored mosaic. 29½" x 25¾". 68-11

This mosaic could be listed as either Byzantine or late classical since it was made about 500 A.D., at the moment when the classical manner of a full rounded form was changing to the Byzantine style that was basically a flat and exaggerated pattern. It has so far been impossible to identify *Tatez Napa* (inscription in Greek letters), but it apparently is a name transcribed from Aramaic, and thus is the portrait of a Syrian queen.

The tesserae of the mosaic are all marble except a few green glass ones used to imitate the jewels in the crown and border. The colors of the marble have been used for subtle shading, but the flat stylization (particularly of the eyes) denotes the growing Byzantine style.





Above

TEXTILE AND DETAIL

Coptic. 5th century A.D.

Wool and linen. 56½" x 79". 35-2

This tapestry-weave fabric was undoubtedly used as a funeral hanging. The principal motifs of heads and confronted birds in yellow, green, and blue on a red ground are probably of Sasanian origin.

Left

PORTRAIT OF A LADY

Egyptian (Fayum). 4th-5th century A.D.

Encaustic on panel. 17½" x 8". 37-40

Portraits, painted in encaustic during the lifetime of the sitter, were fashionable in the Fayum district of Egypt in the early centuries of the Christian era. After death, such portraits were normally cut down to conform to the mummy case and incorporated in the wrappings as living likenesses of the deceased.

Below—right

A PRIEST OF BEL AND HIS ATTENDANT

From Palmyra

Syrian. About 230 A.D.

White limestone. 17½" x 25⅝". 65-2

In the second and third century A.D. Palmyra, situated on an oasis in the desert of Syria, where the great trade routes between the Orient and Rome crossed, grew to wealth, opulence and power almost equal to Rome itself. Besides engaging in flourishing trade with China, India and Arabia, Palmyra was an important center for the worship of the sun god Bel.

Because of revolt against the Roman Emperor Aurelian in 272, the city was almost completely destroyed, and today there remain only a few Arab huts amidst ruined temples and columns.



Above

A LADY OF PALMYRA

Palmyran, 3rd century A.D.

Limestone. 19¼" x 16". 48-13

Gift of Mr. and Mrs. Paul Mallon





WINNING OF THE GOLDEN FLEECE

Syrian, 4th-6th century A.D.

Limestone. 41 $\frac{3}{4}$ " x 34 $\frac{3}{8}$ ". 41-36

Syria formed an important link in the dissemination of Oriental stylistic influences to Coptic Egypt, to Byzantium, and ultimately to Early Christian art in the Western world.

This relief draws its subject matter from Greek mythology namely, the WINNING OF THE GOLDEN FLEECE BY JASON. In the composition, Jason stretches his arms to grasp the Fleece while Medea lulls the snake-like dragon to sleep with a charmed potion. Jason's ship, the Argo, appears at the upper right; the celestial twins, Castor and Pollux, in the lower register (or perhaps they are Colchians, inhabitants of Medea's native land), a recording Muse, at the upper left; and an Argonaut on Jason's right. The patterned border is composed of typically decayed classic motifs.



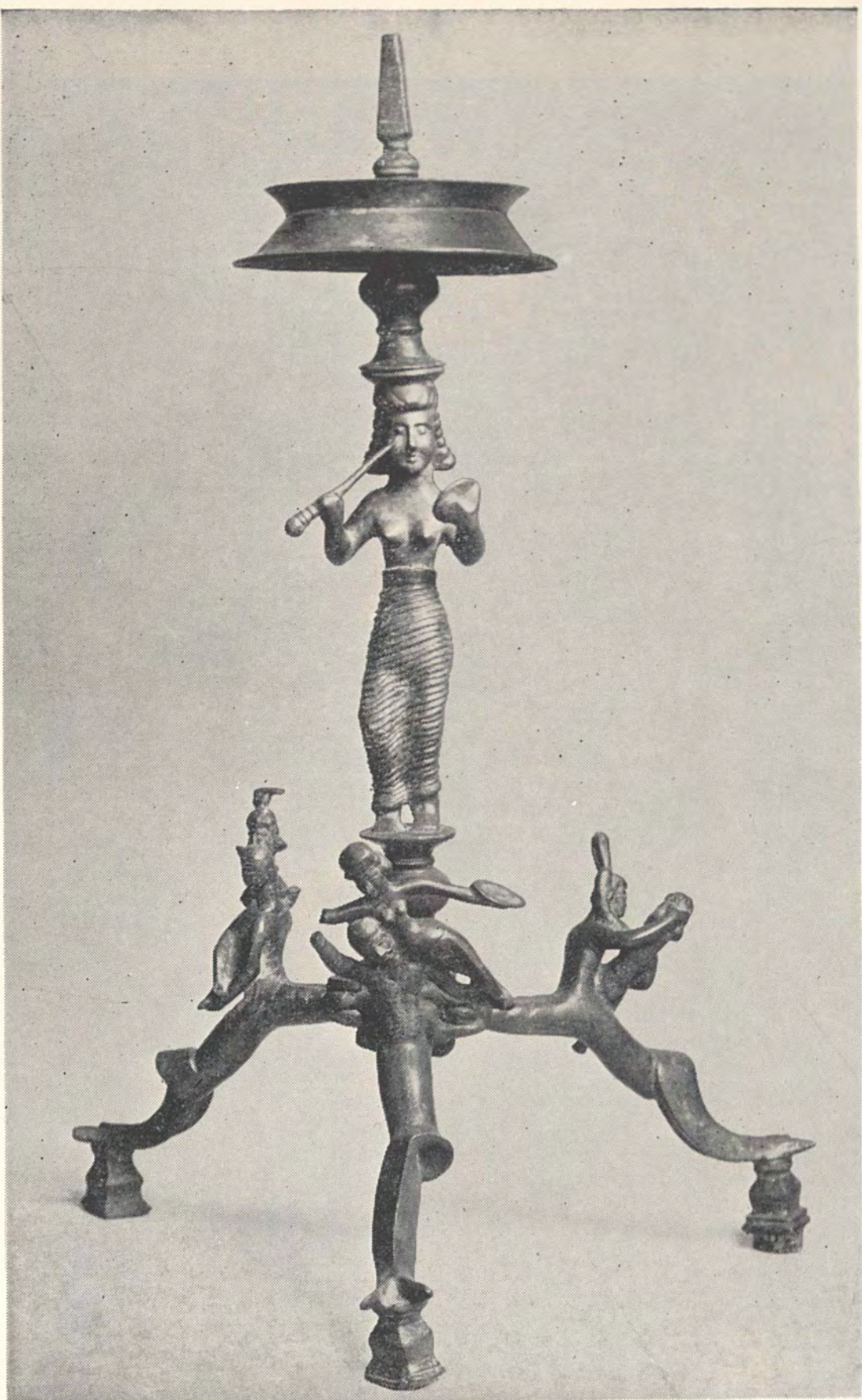
ST. TECLA AND THE BEASTS

Coptic, 5th century A.D.

Limestone. 25 $\frac{1}{2}$ " in diameter. 48-10

Revealing strong Near Eastern interest in pattern, two-dimensionality, and abstraction of form, this roundel served undoubtedly as a graphic symbol of Christian fortitude for the faithful of Upper Egypt.

St. Tecla, an early Christian of the first century, became converted through St. Paul's preaching. She survived many tortures for her faith, including flames of fire and wild beasts in the arena. The latter appear with her in the roundel.



LAMP STAND AND DETAIL

Coptic. 3rd-4th century A.D.

Bronze. 19 $\frac{3}{4}$ " high. 58-5

This rare lamp stand with its voluptuous, semi-nude caryatid and triple pair of lovers is thematically pagan, unlike the art of the Christian Copts. Stylistically, however, it is allied to Coptic art and may have been made for export to the largely pagan Delta region where lamp stands of this type have been discovered.



Left

DETAIL OF FIGURE OF APHRODITE FROM MIRROR HANDLE

From Argos. 460-450 B.C.

Bronze. 60-84

The continuity of tradition and the dependence of late classic and Byzantine culture on the earlier classic foundation are emphasized by this comparison. Most striking are the departure from idealization and the emphasis of a more dramatic interpretation through exaggeration and abstraction (see page 35).

Right

VOTARY FIGURE

Parthian (?).

3rd century A.D. (?)

Bronze. 7 $\frac{3}{4}$ " high. 44-25

Perhaps a mirror handle, this bronze may have originated in Dura or Seleucia under Parthian rule.





DETAIL OF ONE OF THE LAMPS



SET OF BRONZE LAMPS AND LAMP STANDS

Byzantine, 6th century A.D.

Bronze. Maximum height 15 $\frac{3}{4}$ ", minimum 12 $\frac{7}{8}$ ".

57-106 to 109

This group of four bronze lamps with tripod stands, said to have come from Syria, is notable for delicacy of workmanship and elegance of style. Two lamps are adorned with Maltese crosses and two with peacocks richly incised. Both motives are typical of Early Christian imagery.

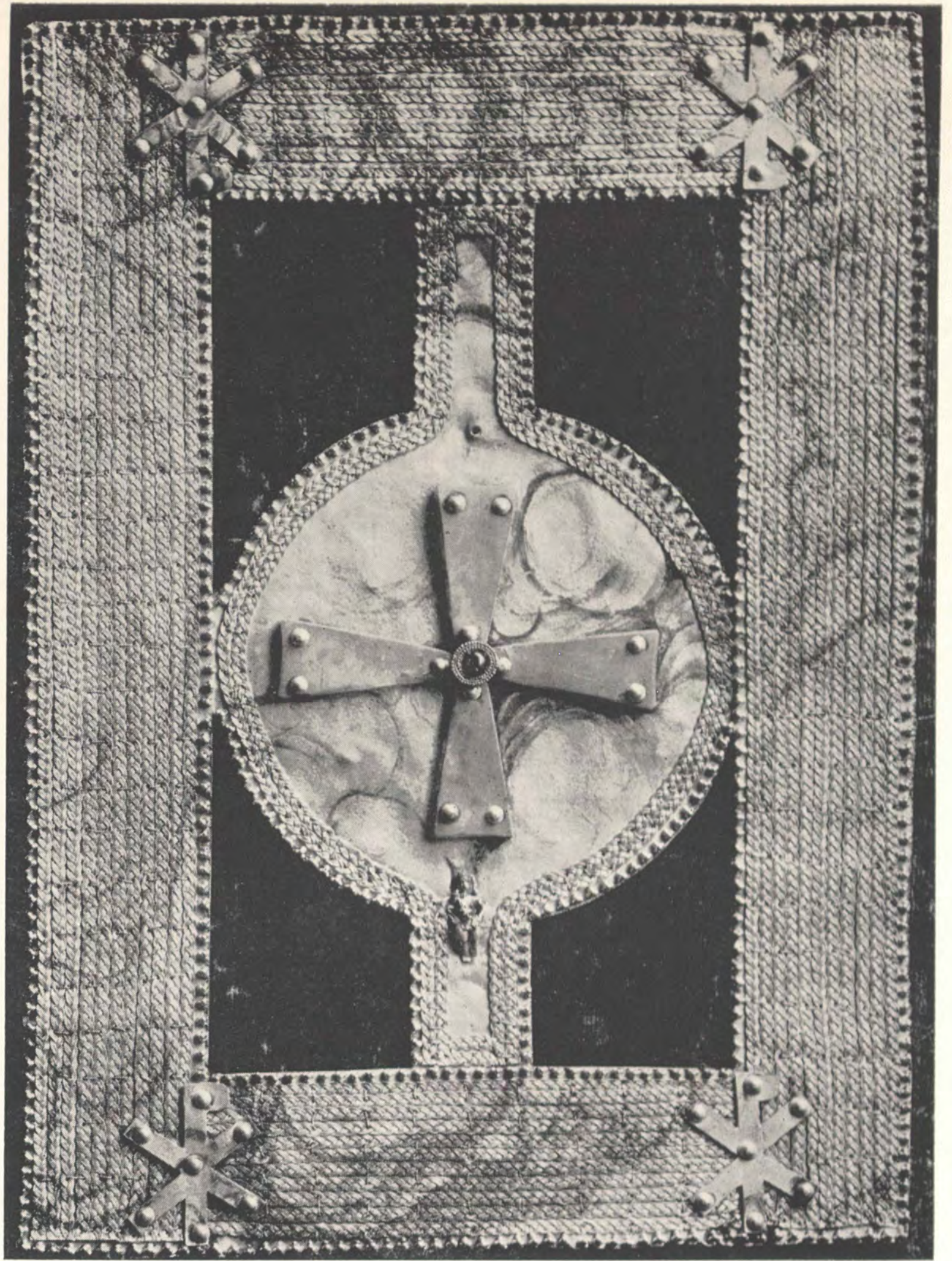
Right

BYZANTINE BOOK COVER

From region of Hamah, Syria

Syrian. 6th-7th century A.D.

Gold, rock crystal, and ruby. $8\frac{7}{8}'' \times 6\frac{3}{8}''$. 66-27



Below

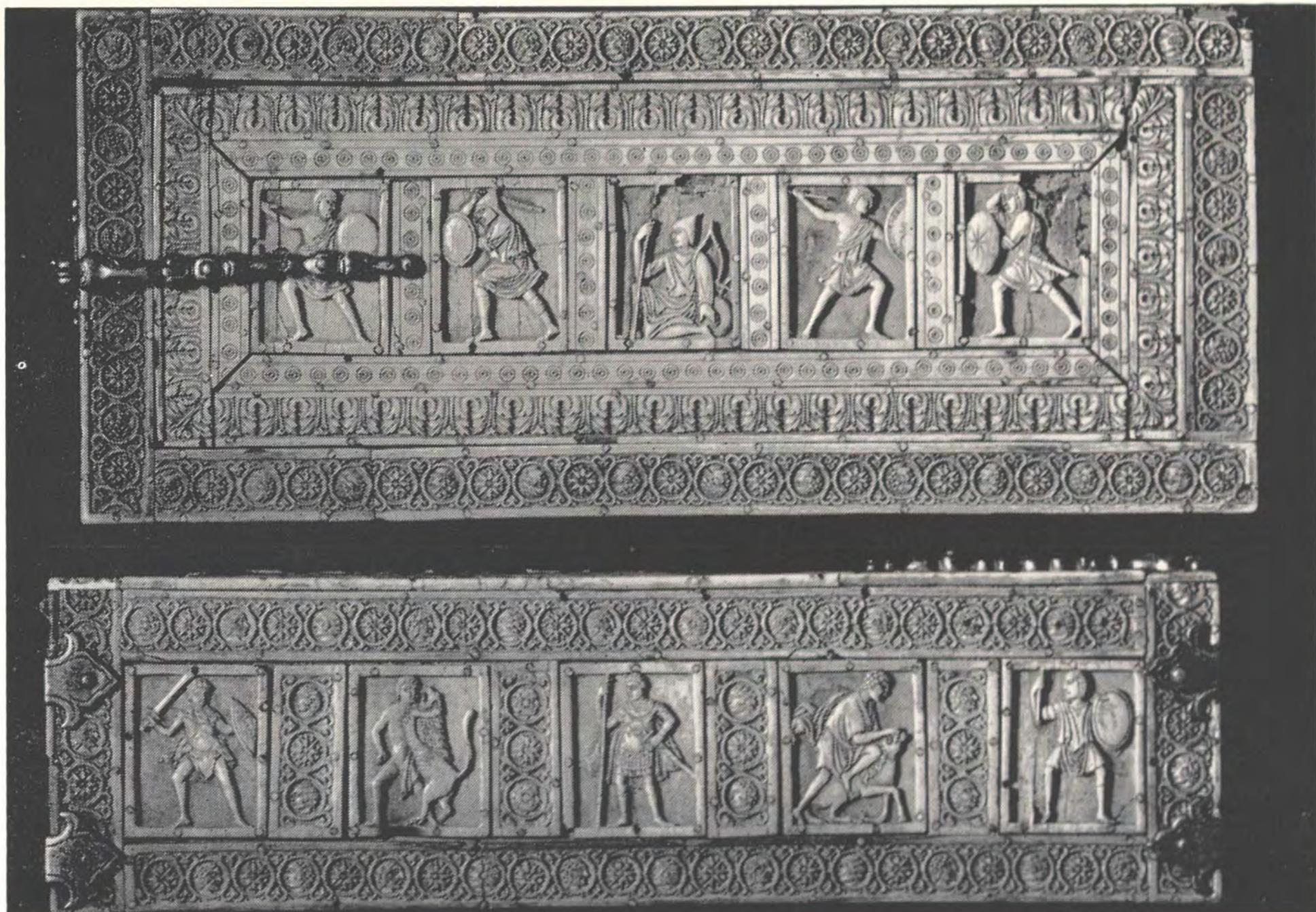
IVORY CASKET

Byzantine, 11th century

Ivory with gilt bronze fittings.

$3\frac{7}{8}'' \times 13\frac{5}{8}'' \times 5\frac{3}{4}''$. 49-38

Such ivory caskets, designed as jewel coffers for ecclesiastical or secular use, found their way to Europe after the sack of Constantinople in 1204 and served as models for miniatures and monumental sculpture. The figural and decorative motifs are classical in origin.



The Middle Ages

Christianity, established as the state religion of the Roman Empire by Constantine the Great in 313 A.D., was the most powerful single unifying force in Europe in the Middle Ages.

Upon the dissolution of Charlemagne's Empire in the later ninth century, as the result of the inability of his successors to maintain a centralized authority over his domains, his revived Roman Empire split into smaller regional areas. By the mid-tenth century, with royal power in decline, Feudalism arose as the significant social structure of Medieval society. Power tended to fall increasingly to local nobility or religious foundations which controlled large or small estates, self-sufficient because of their centralized agricultural economy. Rulers of kingdoms, dependent on these strong nobles, barons and churchmen for support, were forced to cede additional authority in exchange for pledges of loyalty, financial aid, and military assistance in times of war. The feudal lords, autonomous in their local domains, parceled out lands, in turn, to lesser knights in their retinue and regulated the lives of the peasants bound to their lands as serfs.

Over all, Christianity was the principal stabilizing force. For the Medieval man, life without immediate contact with the Church was impossible and to disobey its precepts incurred excommunication for nobles and common men alike. The veritable strength of the Church, however, lay in its universal appeal. Men of all rank and stations were "Brothers in Christ" in the Christian community of nations. Evolved from Christian ethics, too, was the Code of Chivalry which stressed faith in God; loyalty to superiors and friends; honor to women; and protection of the humble, the poor, and the defenseless. In the Gothic period, the Faith was further tempered by the rise of the cult

of the Virgin, who became the great and gentle intercessor between God and Mankind.

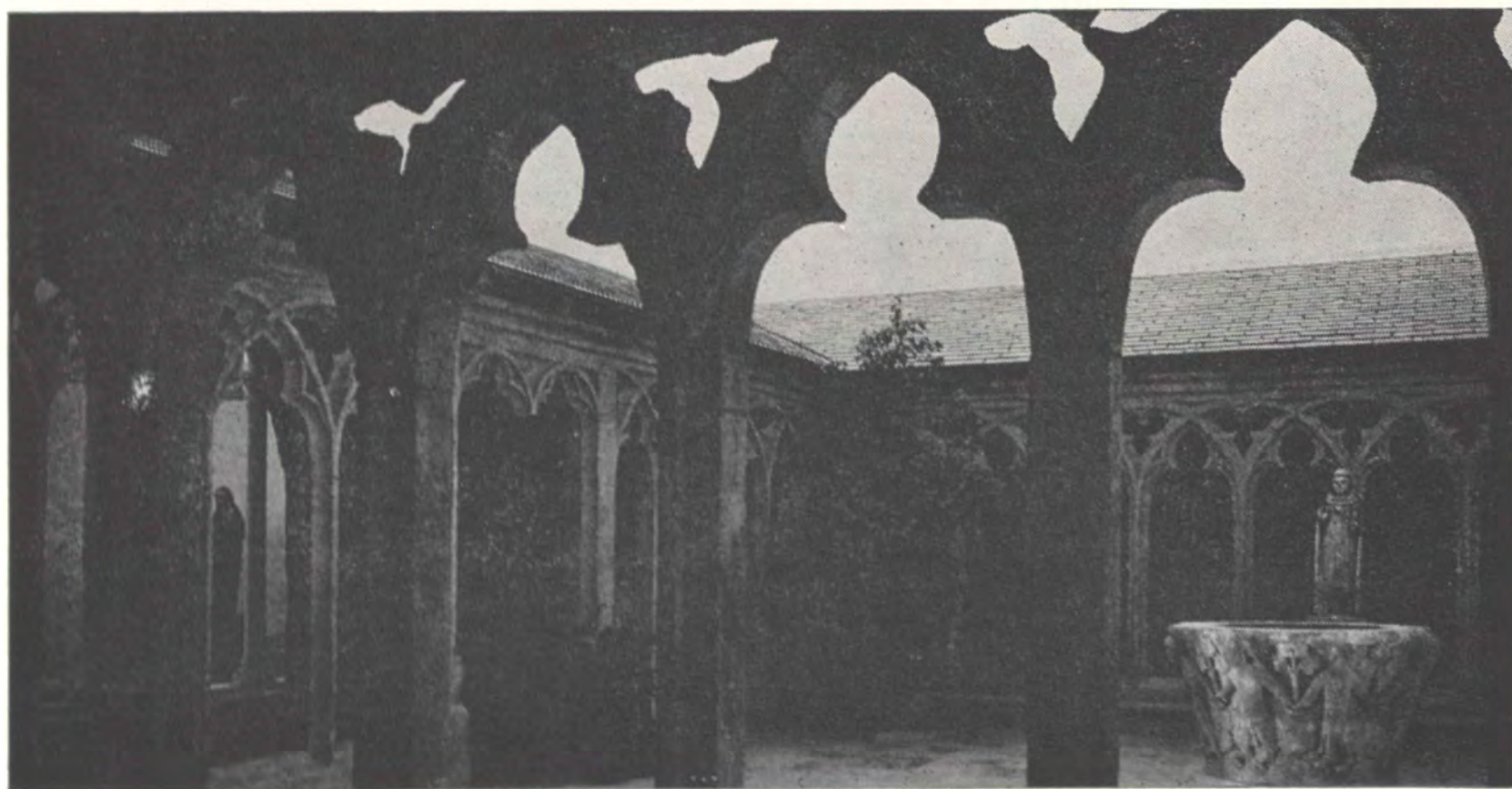
The two major epochs of the Middle Ages, the Romanesque and the Gothic, saw the erection of the great churches of Medieval Europe which are the architectural wonders of the era. Built largely by communal efforts, and anonymously, individuality and social position tended to be lost in the joint efforts of all to construct as one, edifices for the Glory of God.

The Romanesque, which generally covered the second half of the eleventh and twelfth centuries, was essentially regional in style. Continuing in resplendent fashion the arts of manuscript illumination, ivory-carving, and goldsmithery, predominant in the Carolingian period, the Romanesque tended nonetheless to think in terms of the monumental arts of sculpture and architecture. Non-rationalistic as an age, the religious fervor of the Crusades characterizes the spiritual and emotional intensity of the period.

The Gothic period, on the other hand, was imbued with logic and reason as exemplified by the complexity of structure of its great cathedrals; the rise of universities in Paris and other centers throughout Europe, and the rational logic of St. Thomas Aquinas and Vincent of Beauvais. The strengthening of royal power spelled the decline of the Feudal system, and the New Gothic style, evolved in the Ile de France, spread throughout Europe submerging the more provincial Romanesque. Attendant on this artistic growth came the emergence of national peoples in Europe, an increase in the growth of individuality and the rise of *bourgeoisie* as an important class in Medieval Society. The coming Renaissance was to consolidate, fortify, and extend these new currents.

Patrick J. Kelleher

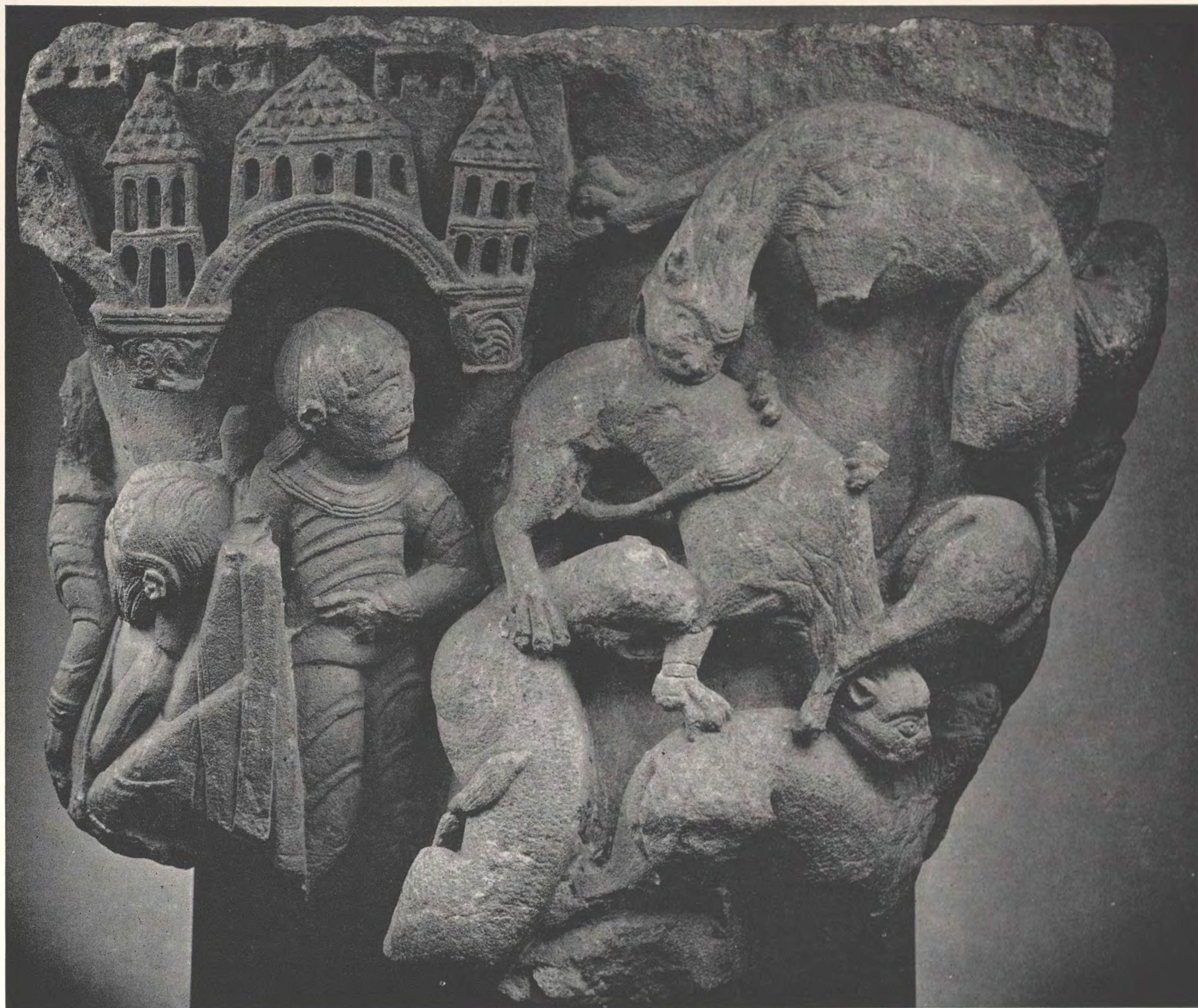
(Curator, 1954-1959)



CLOISTER

From near Beauvais

French, 14th century.
41-31



HISTORIATED CAPITAL

From Coulombs

French. 1135-1150

Limestone. 15" high. 55-44

Lucien Merlet, known chiefly for his studies of Chartres Cathedral, visited the site of the Abbey of Coulombs near Chartres in 1863 and catalogued its ruins. Among the sculptures described was one encased in the wall of a stable, that clearly corresponds to this fragment. Originally part of a capital supported on a twisted column, now in the Louvre, it came from the abbey's cloister. It may illustrate part of the story of Daniel, in which case the man with the biting lions would be Daniel in the lions' den; to the left, the man in bed would be the dreaming Nebuchadnezzar. The intricate interlaced pattern made by the lions is a marvel of design and represents the vitality of Romanesque sculpture at its best.



THREE APOSTLES

From Vich, Catalonia

Spanish. 1140-1170

Limestone with traces of polychrome.

31" high. 32-164

Depicting the Apostles Paul, Andrew and James, this relief was originally part of a series of the twelve apostles on the west facade of the Cathedral of St. Peter at Vich in Catalonia, which was demolished and rebuilt in 1791. Other fragments exist in the Victoria and Albert Museum, the Museum of Fine Arts, Lyon, and the Cathedral Museum in Vich. The architectonic concerns of Catalan masons of the Romanesque period are clearly shown in this work.



Above—left

CANDELABRUM SUPPORT: KNEELING PAGE

South Italian. 1250-1260

Marble. 24 $\frac{1}{4}$ " high. 47-101

Under the Hohenstaufen kings who ruled Southern Italy in the thirteenth century, Benevento possessed a vigorous school of sculpture with which this example has been allied.

Above—right

RECUMBENT LION

Italian. About 1200

Brown marble. 41" high. 47-15/2

This lion, grappling with a ram, supports a twisted column (which has been cut down) and a debased Corinthian capital. One of a pair, it is said to have formed part of the portal decoration of the little Romanesque church at Campobasso, above Monte Cassino. At a later date, the lions were moved inside to be used as part of the main altar. They remained there until the church was destroyed in 1920. The use of lions to flank portals can be traced to ancient Mesopotamia. This eastern theme may have been inspired by the presence of Byzantine art and artists in Italy.

Below—right

LECTERN SUPPORT

Italian. About 1200

Marble. 26" high. 47-35

Said to have come from the Badia of the Trinity between Naples and Salerno, the figure originally served as the base of a lectern. The peasant bends under the weight of evil represented by the serpent. Above, one sees the claws of the eagle of St. John, which manifests the word of God and salvation. The form of the pulpit itself would have represented the triumph of salvation over evil.





Left

ANGEL

French. Abbey Saint-Epvre, Toul

Last quarter 12th century.

Limestone. 23" high. 54-25

Dating from the last quarter of the 12th century, the ANGEL illustrates one of the primary sources for the new gothic style—the sculptural style of the metalworkers of the Meuse valley—which has here been translated into stone. It is one of the relatively few examples of architectural sculpture extant from northeastern France.

Right

HEAD OF A FEMALE SAINT

French. Late 13th century

Limestone. 10" high. 44-37

Believed to be from Notre Dame in Paris, this head exemplifies the gracious and delicate style which emerges in the Ile de France at the end of the thirteenth century.





Left

VIRGIN AND CHILD

From Lorraine

French. About 1350

Limestone. 79½" high. 35-28

During the Gothic period the cult of the Virgin reached its height, and representations of Mary with the infant Christ Child were ubiquitous. Like all Gothic sculptures, it was once painted in rich colors and still preserves brightly colored glass inserts in the robe to suggest jewels.

Below

ST. GEORGE

French. Mid-15th century

Limestone. 15" high. 35-18

Typical of the mannered grace, delicacy and elegance of late Gothic sculpture in France, this appealing head of St. George may have come from Caen.





CRUCIFIX

South Scandinavian. Mid-12th century

Bronze with traces of gilding. 15 1/8" high. 66-6



DIPTYCH LEAF: CRUCIFIXION

French. 2nd quarter of 14th century

Ivory. 5 3/4" high. 51-19



RELIQUARY CASKET

French, Limoges. 2nd quarter of 13th century

Wooden casket with gilt bronze and champlevé enamel.

8 3/8" high. 46-35

The region around Limoges in southwestern France was the site of a major enamel industry in the twelfth and thirteenth centuries. In the *champlevé* (raised field) technique the design is gouged out of the metal plaque and the enamel applied within the resultant hollow.



CORPUS CHRISTI

French, Limoges. 13th century

Gilt bronze with champlevé enamel.

8 3/4" high. 49-39

The four-nail iconography, the open-eyed gaze and the regal crown denote the Romanesque vision of Christ Triumphant.



CORPUS CHRISTI

From Catalonia

Spanish. 2nd half of 13th century

Wood with polychrome. 72" high. 44-50/1

Once part of a scene depicting the Deposition, the corpus is perhaps by a master who worked at San Juan de las Abadesas. The face and figure are strikingly similar to the secondary figures of the great Deposition there which is dated about 1250.



LIFE OF ST. CATHERINE OF ALEXANDRIA

French. Last quarter of 13th century

Stained glass. 6' 9" high. 33-1581

The elegant design and brilliant color of this lancet window are characteristic of the best quality of late thirteenth century stained glass in France.



Above

ATTENDANT ANGEL (ONE OF A PAIR)

Giovanni and Pacio Bertini da Firenze

Italian. Flourished about 1343

Marble. 37 $\frac{1}{4}$ " high. 46-68/2

The Bertini brothers, Florentine followers of Andrea Pisano, worked in Naples as architects and sculptors for Robert of Anjou.

Left

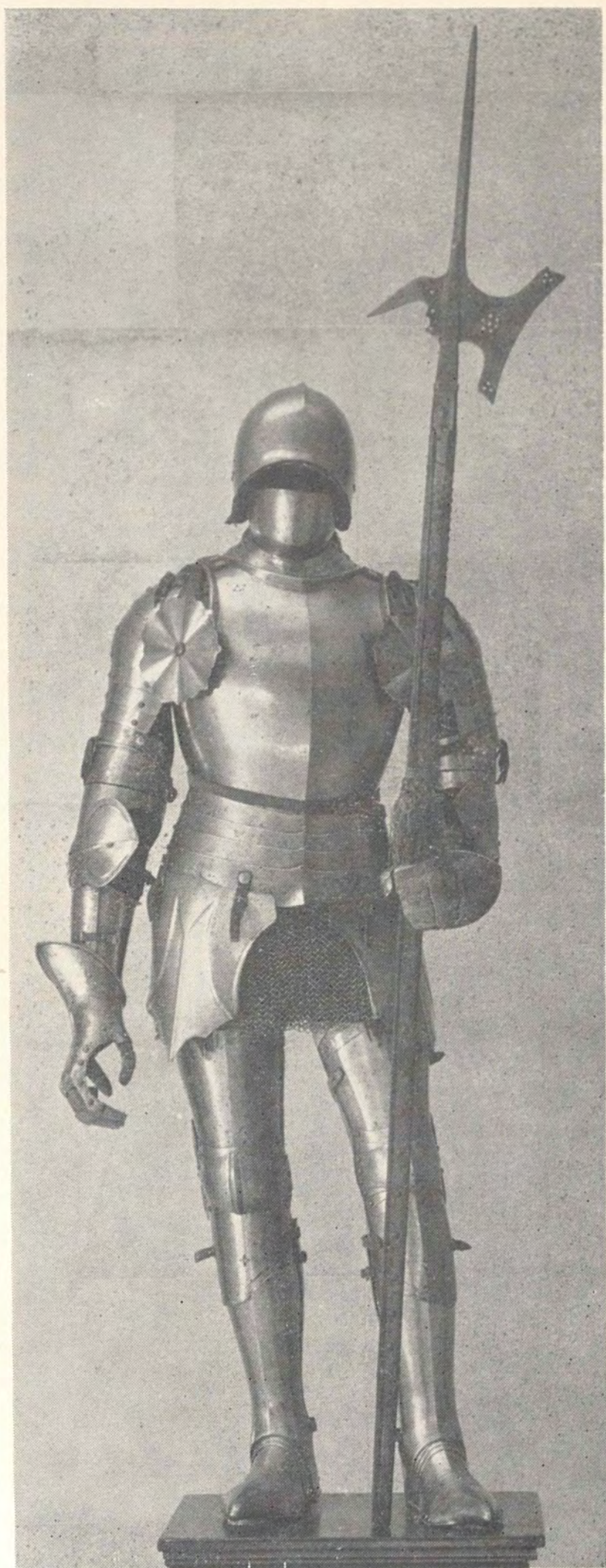
VIRGIN AND CHILD

French (School of Troyes). About 1475

Limestone with traces of polychrome.

35 $\frac{1}{4}$ " high. 38-8

The artists of Troyes, a city which enjoyed great prosperity in the last half of the fifteenth and early sixteenth centuries, developed the style in art known as the *Détente*. They rejected the dramatic spatial effects of the Burgundian style and tempered Burgundian realism with the idealism of the thirteenth century. Their art marks the last phase of Gothic style before it was replaced by the Renaissance. The VIRGIN AND CHILD comes from the private chapel of the Castle of Gisors, near Rouen.



SUIT OF ARMOR

Spanish. 1475-1490

Steel. 65" high. 33-643

This extraordinarily complete suit of armor combines elegance and practicality to afford maximum protection to the wearer. The finely designed elements copy the clothing of the period, as is evident from the pointed shoes.

Below—left

MONSTRANCE FROM THE GUELPH TREASURE

German. About 1400

Gilded Silver. 22 $\frac{3}{4}$ " high. 31-71

The chief part of the Treasure was accumulated by the Brunon and Guelph House before 1200, but additions were made until the end of the Middle Ages. It remained in the town of Brunswick until, during a revolt in 1670, it was transferred to the House of Hanover where it was kept until the early nineteenth century.

Below—right

PROCESSIONAL CROSS

Spanish. Late 15th Century

Silver and parcel gilding. 50 $\frac{1}{2}$ " high. 41-6

God the Father is seated in the center plaque of this exquisite cross. The four Evangelists are pictured in the quatrefoil medallions, and Prophets appear in the circular ones.





Above

SAINT GEORGE

Austrian. End of 15th century

Polychromed wood. 73" high. F60-45

From the church of Donnersbach, Steiermark, Austria, this figure originally occupied a section of a great altar.

Left

VIRGIN AND CHILD

German (Upper Rhenish). About 1520

Polychromed lindenwood. 57½" high. 31-107

This richly polychromed figure displays the increased naturalism and religious intensity of the fully developed German Gothic style which was soon to be shattered by the Renaissance and the Reformation.



THE MOURNING VIRGIN

Hans Tilman Riemenschneider

German (1460-1531)

About 1510

Lindenwood. 22 $\frac{7}{8}$ " high. 64-6

In the figure of Mary, which was once part of a Crucifixion group on an altar of the Stiftskirche in Aschaffenburg, Tilman Riemenschneider has portrayed a profound sense of grief by means of a few simple gestures. A thoughtful preoccupation is suggested by the slight inclination of the figure's head and the downward cast of her eyes. Every element of her face betrays deep suffering, and yet her emotions are willfully controlled. Her hands, in which the long veil is gathered, belie the intensity of her grief. In this superbly strong portrayal from the height of his mature period, the artist has relied not only upon linear pattern to achieve his composition but also upon the play of light and dark.





LA REINE JOCASTE

French. 15th century

Cartoon attributed to Le Maître du Champion des Dames
Wool tapestry. 61 1/4" x 34 3/4". 70-21

This fragment illustrates an episode from the *Roman de Thebes*, a long French poem whose original text has been lost, but which was composed about the middle of the 12th century. During the 15th century the work experienced a great revival and was very much in fashion, becoming a favorite theme for tapestry designers. Its popularity equalled that of such themes as the story of Alexander, the Trojan War, or the conquest of Jerusalem. Jocasta, shown here, is seated in a room decorated with a small column. Another fragment extant from the same series represents Eteocles and Polyneices, Jocasta's sons; and Ismene, one of her daughters, by her fateful union with Oedipus, her son by King Laius.

PROCESSION TO CALVARY

Flemish. About 1510

Silk and wool. 9' 10" x 9' 8". 34-41

The Passion of Christ was a favorite theme of Gothic designers of tapestries, and this example, originally one of a set of four, depicts the PROCESSION TO CALVARY. Christ, bearing a wooden cross, assisted by Simon the Cyrenian and followed by the Virgin and St. John, is surrounded by soldiers as he pauses to greet the women of Jerusalem. To his right, Veronica holds the sacred napkin upon which the visage of Christ was implanted. Most figures are arrayed in sumptuous garments in contemporary style. Particularly fine is the delineation of portraiture, the flora and fauna, and the landscape background which all reveal late Gothic close observation of nature.

Through an enigmatical inscription on the robe of Simon this tapestry has been attributed to the Antwerp designer, Jean de Camp, who was received into the guild of that city in 1517.





CHRIST IN THE GARDEN OF
GETHSEMANE

From Tournai

Flemish. Last quarter of 15th century

Wool tapestry. 94" square. 70-7

Throughout the fifteenth and sixteenth centuries the greatest European centers for tapestry production were in France and Flanders. In the fifteenth century, after the disappearance of the Parisian *ateliers*, Arras and Tournai dominated the market. Toward 1450 Arras began slowly to decline; Tournai gradually took its place, because of the preferences of the Dukes of Burgundy. Tournai's ascendancy lasted until the Hapsburgs succeeded to the throne and favored the production of Brussels. After 1550 the center became one of secondary importance. In this splendid example of the Tournai art, three apostles are shown sleeping in the fore-

ground while Judas leads soldiers into the garden. In the background, Christ appears a second time as He is led off by the soldiers to a distant city. The floral pattern of the foreground is characteristic of *mille-fleurs* tapestry, and attempts at perspective are found in the treatment of the harbor, buildings, and roads in the background. Details such as the armor and costumes of the figures, the picket fence which encloses the garden, the gateway with its double-pitched roof, and the metal basket-torches are found also in manuscripts produced in Tournai in the middle of the 15th century.

The Renaissance In Italy

Each historical period finds its strength in a particular locale. The Renaissance was born in Italy, specifically in Florence. Although the place of origin can be stated without much equivocation, the time of birth is another matter. As an idea, the Renaissance emerged when people realized that they were no longer living in the Middle Ages. Self awareness is one of the distinguishing characteristics of this age. It was the first period in history to be aware of its own existence and coin a label for itself. In the late thirteenth and early fourteenth centuries, traditional beliefs and practices began to be questioned. People began to be less concerned with the spiritual qualities of life and more attuned to the worldly ones. Certain specific cultural changes came about as well. The society itself shifted from a primarily agrarian one to an urban one; feudalism gave way to the central bureaucratic state; an economy of use was superseded by capitalistic production for profit; Latin, which had been the language of learning, was slowly replaced by the vernacular; Scholasticism relinquished its hold and Humanism took its place. Italy led the way in all of these changes. She was centrally located in the Mediterranean, her classical traditions coming from ancient Rome had never really died, and in the Middle Ages she was never quite as feudal or "medieval" as the rest of Europe. The Roman urban tradition had never been completely destroyed.

Florence was a center of political freedom conducive to great achievements in the arts. In the Renaissance she was a wealthy, free city, whose prosperity was based on wool. As it was one of the five wealthiest cities in Europe, trade and banking were established here on a grand scale, and the stability of her gold Florin made it the standard coin of western Europe.

Architecture and its attendant sculptural programs had lent themselves well to the philosophies and concerns of the highly spiritual Middle Ages. Churches were also built in the Renaissance, but they were human-scaled temples of rational inspiration. Painting and independent sculpture lent themselves much better to the expres-

sions of the new age. And because man had turned his vision to earthly concerns, he began to observe himself and the environment around him. Hence, the human figure became an important element in his artistic vocabulary; it was observed carefully, scientifically, naturalistically. It played its most important role in Florentine art.

Siena, Florence's neighbor to the southwest, had her early exponents of the new style, but she maintained her allegiance to the Emperor, and her aristocratic tendencies were reflected in her version of the style which tends to express a certain poetic fancy and to be decorative, ornamental, and filled with arabesques. She would never go on to the artistic heights attained by the Florentines.

Tuscany boasted two important artistic centers in Florence and Siena. In the north, in Lombardy and the Veneto, different influences and conditions were at work on the artists, and other versions of the Renaissance style emerged. Florentines themselves had an effect upon the styles of Padua, Ferrara, etc. The human form had been the concern in Florence, but in another northern locale, Venice, color took precedence over form. Figures were handled more freely, colors were softer and more atmospheric; painting became a tonal exercise rather than one dealing in primaries.

The first two decades of the sixteenth century are known as the High Renaissance in Italy. Supreme balance and monumentality characterize the products of this period. Florence was no longer the undisputed center of artistic activity; Rome had taken her place and three major figures were at work there, Leonardo, Michelangelo and Raphael. Leonardo and Raphael would be dead by 1520. Michelangelo lived two-thirds of the way into the new century and at the end even initiated the transition into the succeeding style known as Mannerism, which would last through the end of the century. The balance, precise definition of space and form, and pure color of the Renaissance were replaced by asymmetry, plunging, indefinite space, and tertiary colors in this last style. ERG



Left

MADONNA AND CHILD ENTHRONED

The Magdalen Master

Florentine (end of 13th century)

Tempera on panel.
13 $\frac{7}{8}$ " x 12". 47-8

About 1285-1290

Though the painting is essentially Byzantine in style, the new Gothic spirit is evident in the relaxed and playful Christ Child and the interest in the little narrative scenes which flank the enthroned Madonna.

Right

MADONNA AND CHILD WITH SAINTS

Lippo Memmi

Sienese (active 1317-1347)

Tempera on panel. 13 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ ". 61-62

About 1325

Gift of the Samuel H. Kress Foundation

The panel is one of the more sensitive and delicate interpretations of the Madonna and Child theme by Memmi, who was the brother-in-law and follower as well as assistant of the great Sienese painter, Simone Martini.





ST. JOHN THE EVANGELIST

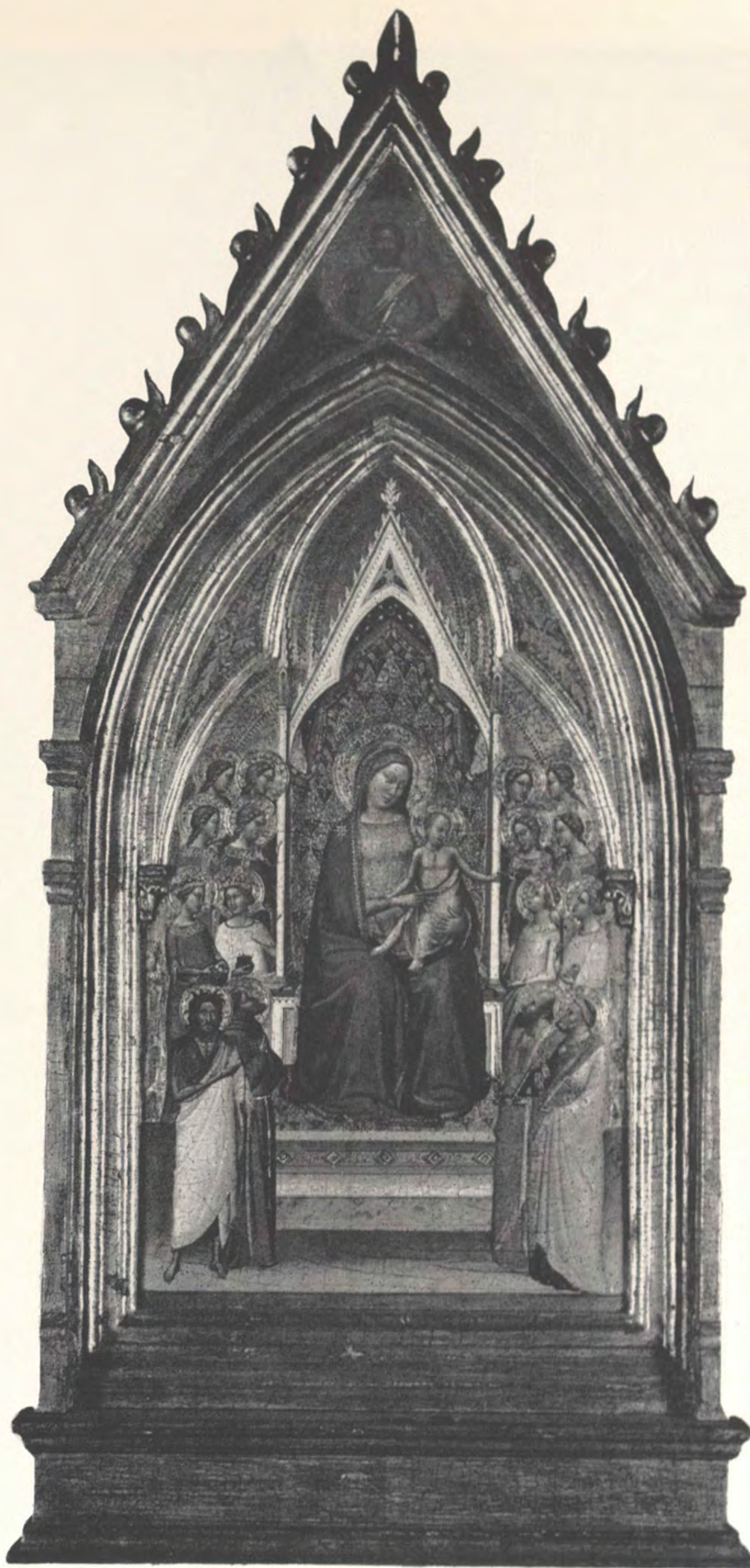
Bernardo Daddi

Florentine (active from 1312; died probably 1348)

Tempera on panel. 37½" x 17". 39-14

About 1340

The gabled panel portrays the Evangelist twice, once in three-quarter length writing the gospel; again, at the top, in half-length holding the completed scroll. It was perhaps originally the left leaf of a triptych.



MADONNA AND CHILD ENTHRONED WITH SAINTS AND ANGELS

Bernardo Daddi and assistant

Florentine (active from 1312; died probably 1348)

Tempera on panel with original frame. 21½" x 12". 61-61

Late 1330's

Gift of the Samuel H. Kress Foundation

Although a pupil of Giotto, Bernardo Daddi seems to have been influenced by the Sienese sense of lyricism and decoration. The panel was undoubtedly the center portion of a small portable triptych.



Left

THE PRESENTATION IN THE TEMPLE

Jacopo del Casentino
Florentine (active first half
14th century)

Tempera on panel.
29 $\frac{3}{8}$ " x 23 $\frac{1}{2}$ ". 61-59
About 1330

Gift of the Samuel H. Kress Foundation

Probably the most prolific panel painter in fourteenth-century Florence, Jacopo del Casentino was the pupil and assistant of Taddeo Gaddi and was also influenced by Giotto and Bernardo Daddi. The panel was probably the center portion of a polyptych.



Right

ST. PETER

Bartolo di Fredi

Sieneese (1330-1409/10)

Tempera on panel. 71" x 19 $\frac{3}{4}$ ". 50-13

Sieneese painting of the fourteenth century is characterized by lyrical decorative qualities, as opposed to the more monumental concern with the human body expressed by the Florentines. The sinuous decorative edgings of St. Peter's robes and the concern with floral detail betray the painting's Sieneese character. The panel was once the right wing of an imposing altarpiece. Adoring angels appear in the spandrels, and in the frieze above are the founders of the three dominant religious orders of the early Renaissance, St. Francis, St. Augustine, and St. Dominic.



Above

THE ADORATION OF THE MAGI

Master of the Bambino Vispo

Florentine (active early 15th century)

Tempera on panel. 13" x 31 $\frac{3}{8}$ ". 61-60

About 1420-1430

Gift of the Samuel H. Kress Foundation

The style of this anonymous artist who worked in Florence and in Spain is closely related to that of Lorenzo Monaco. The panel comes from the predella of an altarpiece.



Left

MUSICAL ANGELS

Attributed to Cecchino da Verona

Veronese (active from 1432-1480)

Tempera on panel with oil glazes.

61 $\frac{7}{8}$ " x 37 $\frac{1}{2}$ ". 35-26

These panels, which probably served originally as shutters or doors of an organ, are considered Veronese although they exhibit a strong Siennese influence. The angels in the upper register are in adoration, while those in the lower express their devotion through music.



Left

PRESENTATION IN THE TEMPLE (INITIAL S)

Francesco del Cossa

Ferrarese (1435-1477)

Gold leaf and tempera on vellum.

7½" x 7¾". 33-1363

The figural types in this illumination bear close resemblance to those employed by Cossa's teacher, Piero della Francesca, in his great fresco cycle at San Francesco, Arezzo.

Right

INITIAL M

Attributed to
Don Silvestro dei Gherarducci

Florentine (died 1399)

Gold leaf with blue, orange and
green tempera on vellum
12⅜" x 15¾". F61-14

Acquired through the
Ida C. Robinson Bequest

Don Silvestro received his early training in the shop of Andrea Orcagna, and one of his pupils was the great Lorenzo Monaco. Thus, this miniature marks an extremely important transition between gothic and renaissance styles.





MADONNA OF HUMILITY

Lorenzo Monaco

Florentine (1370-1425)

Tempera on panel.

44 $\frac{1}{4}$ " x 26". 40-40

1408-1410

Although Lorenzo Monaco lived in Florence, the rhythmic, linear patterns of this panel are more characteristic of his native Siena. Monaco inaugurated the iconography of the Madonna of Humility, who sits on a cushion on the ground rather than on a grand throne.



Left

**MADONNA AND CHILD WITH THE INFANT
ST. JOHN**

Lorenzo di Credi

Florentine (1456/9-1537)

Oil on panel. 40 $\frac{1}{4}$ " x 28 $\frac{3}{4}$ ". 39-3

About 1485-90

Lorenzo di Credi was the fellow pupil of Leonardo in the studio of Verrocchio. The influence of both of these artists can be seen in this painting. The treatment of the drapery with its dark shadows is extremely Leonardesque, and the deliberately modeled, round bodies of the Christ Child and St. John are reminiscent of the sculptural style of Verrocchio.

Right

MADONNA AND CHILD

Francesco di Simone da Fiesole Ferrucci

Florentine (1437-1493)

Marble. 26" diameter. 33-111

About 1470

The tondo shows similarities to the style of Verrocchio, the artist who most strongly influenced the latter half of Francesco's career. Such compositions were often part of an elaborate mortuary monument.





**MADONNA AND CHILD AND
ST. JOHN**

Giuliano Bugiardini

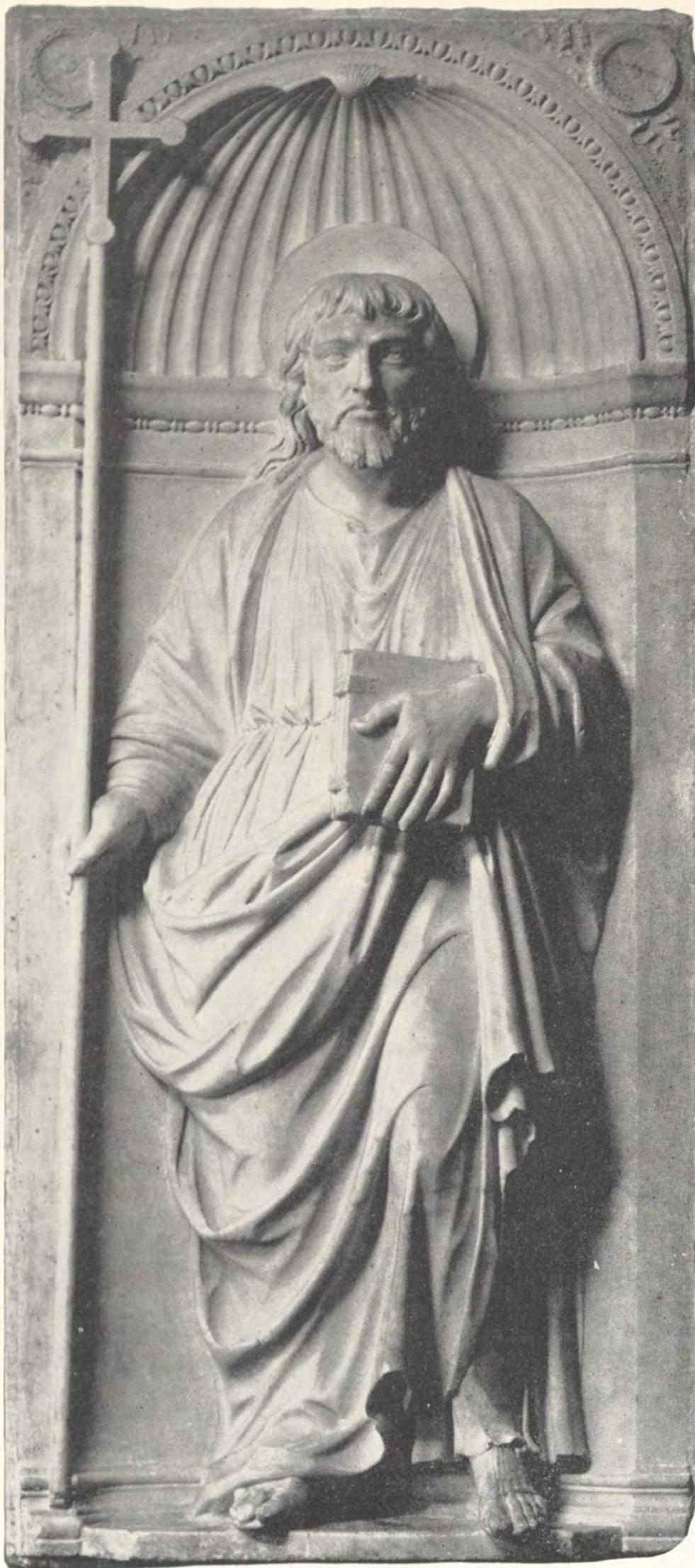
Florentine (1475-1554)

Tempera on panel.

48 $\frac{7}{8}$ " diameter. 68-10

About 1505

The tondo shape, the pyramidal arrangement of the figures, the powerful modeling of the bodies, and the clear, jewel-like colors all mark this as a strong statement of the Florentine High Renaissance. Bugiardini was a pupil of Domenico Ghirlandaio and worked alongside Michelangelo in the Medici sculpture gardens in Florence.



Left

THE APOSTLES JUDE AND PHILIP

Andrea Bregno

Lombard (1421-1506)

Marble. 41" x 18 1/4". 61-67

Gift of the Samuel H. Kress Foundation

Although Lombard by birth, Andrea Bregno was active in Rome and did many marble altars and funerary monuments for Roman churches. He sometimes worked in collaboration on these projects with Mino da Fiesole and Giovanni Dalmata.



PORTRAIT OF POPPAEA SABINA

In the manner of Tullio Lombardo
Venetian (1455-1532)

Ivory. 3 1/2" diameter. 68-20

16th century

This marvelous example of miniature bust-portraiture must have belonged to a series of portrait roundels of Caesars' wives.



PORTRAIT MEDAL OF SIGISMONDO PANDOLFO MALATESTA,

LORD OF RIMINI

Matteo de' Pasti

Venetian (active 1441-died 1467/68)

Bronze. 3 3/8" diameter. 69-9

Executed in 1446, this double-sided medal depicts the castle of Rimini on its reverse. (16th century cast)



PORTRAIT MEDAL OF FEDERIGO DE MONTEFELTRO,

DUKE OF URBINO

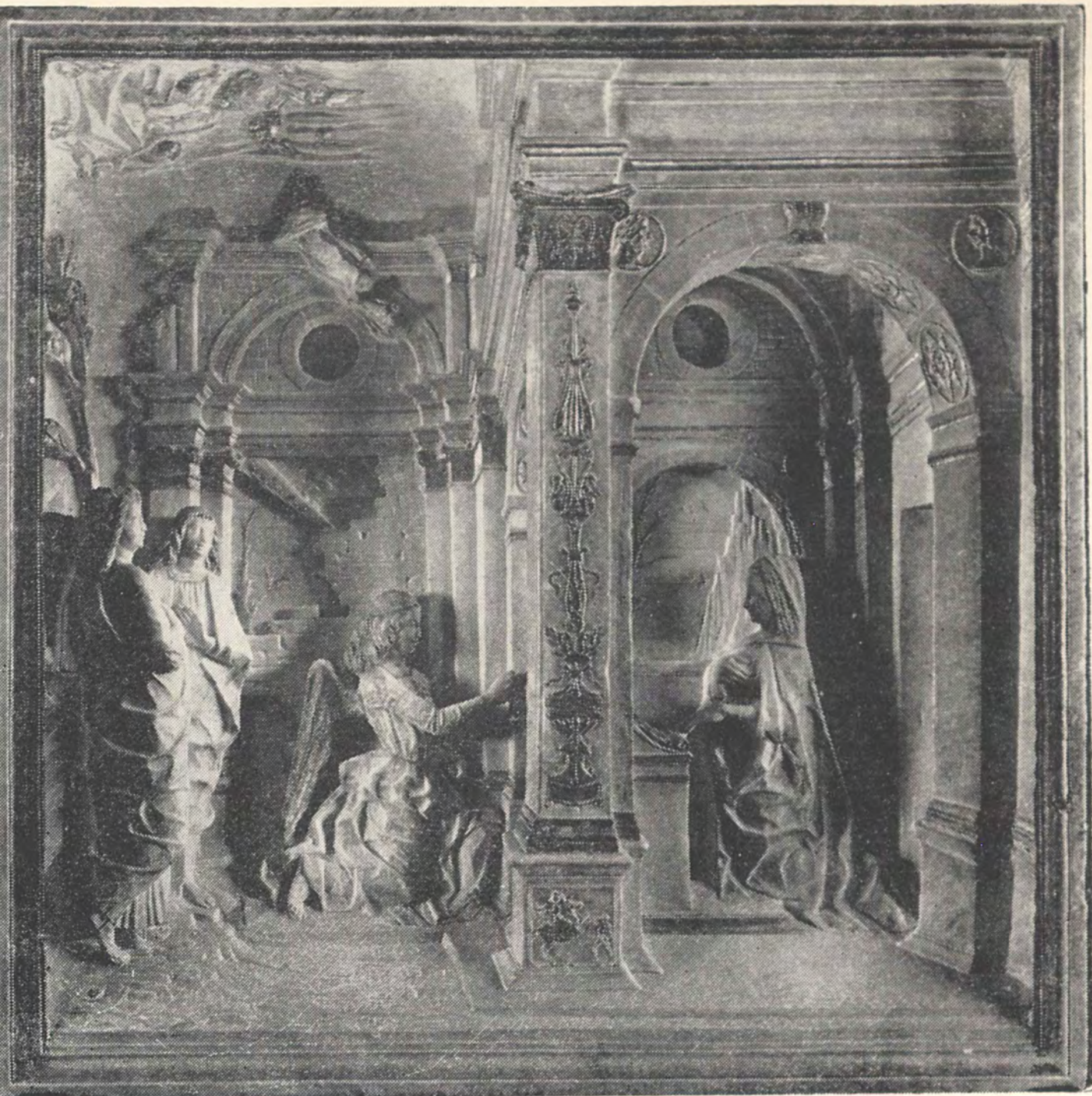
Pietro Torrigiano

Florentine (1472-1528)

Bronze. 4 1/2" diameter. 62-20

1509

This rare portrait was one of the few Renaissance medals cast in London.



ANNUNCIATION

Benedetto Briosco

Lombard (1477-1526)

Marble with partial gilding. 24" x 23³/₄". 51-29/1



PRESENTATION IN THE TEMPLE

Tommaso Cazzaniga

Lombard (active 1483-1504)

Marble with partial gilding. 24" x 23⁷/₈". 51-29/2

These two reliefs, along with three others in the Kress collection and in Cleveland, seem to have come from the lost tomb of Pier Francesco Visconti, Count of Saliceto, which was erected by his widow, Eufrasia Barbavara, after his death in 1484 in a chapel in S.M. del Carmine in Milan. The eagle which hovers at the top of the PRESENTATION is the armorial emblem of the Visconti of Saliceto. Of the five panels, the ANNUNCIATION appears to be the only one attributable to Briosco; the remaining four seem to have been done by Cazzaniga. Both artists were closely associated with Amadeo.

Right

ST. JOHN THE BAPTIST

The Master of the Marble Madonnas

Florentine (active 1470-1500)

Marble. 17¹/₂" high. 68-9

Contemporary scholarship defines the Master of the Marble Madonnas as an artist of Tuscan origin who possibly received his training in the workshop of Mino da Fiesole, was influenced by Antonio Rossellino, and, after a time, went to work in Urbino and its environs. Reminiscences of both artists are visible in this bust.





Left

MADONNA AND CHILD

Giovanni Bellini

Venetian (about 1430-1516)

Oil on panel. 29 $\frac{1}{8}$ " x 22 $\frac{1}{4}$ ". 61-66

Signed on parapet. About 1490-1500

Gift of the Samuel H. Kress Foundation

The artist was the son of Jacopo Bellini, the brother of Gentile, and the brother-in-law of Andrea Mantegna. Influence of the latter artist is evident in Giovanni's work.

Below—left

PORTRAIT OF A YOUNG MAN

Francesco Napoletano

Milanese (active about 1500)

Oil on panel. 15 $\frac{1}{4}$ " x 13 $\frac{3}{8}$ ". 61-63

Gift of the Samuel H. Kress Foundation

Presumed to have been a pupil of Ambrogio de Predis, Francesco Napoletano shows strong evidence of the influence of Leonardo da Vinci.

Below—right

PORTRAIT OF A LADY

Vittore Carpaccio

Venetian (about 1465-1527)

Oil on panel. 10 $\frac{1}{2}$ " x 8 $\frac{7}{8}$ ". 47-39

Dürer made two trips to Venice between 1494 and 1507 and certain qualities of this master seem evident in this portrait by Carpaccio.





Below—left

RIVER GOD

Alessandro Vittoria

Venetian (1525-1608)

Terra Cotta. 15 $\frac{3}{8}$ " high without base. F69-3

Acquired through the George H. and Elizabeth O. Davis Fund

Vittoria was the pupil and assistant of Jacopo Sansovino and was strongly influenced by the work of Michelangelo and Bartolommeo Ammanati. This incredibly detailed MODELLO recalls the figural concept of Vittoria's marble St. Jerome in S. Maria dei Frari and is one of the finest surviving Venetian Renaissance terra cotta sculptures.

Below—right

JUNO AND THE PEACOCK

Alessandro Vittoria

Venetian (1525-1608)

Bronze. 13" high without base. 62-8

Vittoria's JUNO well exemplifies the early sixteenth-century Venetian figural type with her small head, long neck, and attenuated torso.



Above

ST. JOHN THE BAPTIST

Attributed to Tiziano Minio

Paduan (1517-1552)

Limestone. 69" high. 37-28

About 1535

A follower of Jacopo Sansovino, Tiziano Minio divided his activity between Venice and his native Padua. This sculpture is close in style to the central figure in this sculptor's altar in the church of San Rocco, Padua.



RAPE OF LUCRETIA BY TARQUINIUS

Attributed to Titian
(Tiziano Vecelli)

Venetian (1477-1576)

Oil on canvas.

71¼" x 61¼". 71-14

This grand composition recalls but does not emulate the well-known painting by Titian of the same subject now at the Fitzwilliam Museum, Cambridge, and mentioned by Titian in correspondence with the Spanish king, Philip II (1570). Like the Cambridge picture, the Kansas City version probably was adapted by Titian from a Mannerist print. The style points to a date earlier in the artist's career, about 1560-1562, and the painting may well have been the prototype for the later composition. A copy of the Nelson Gallery painting is in the Herzog Anton Ulrich Museum, Brunswick.



PORTRAIT OF
ANTOINE PERRENOT
DE GRANVELLA

Titian (Tiziano Vecelli)

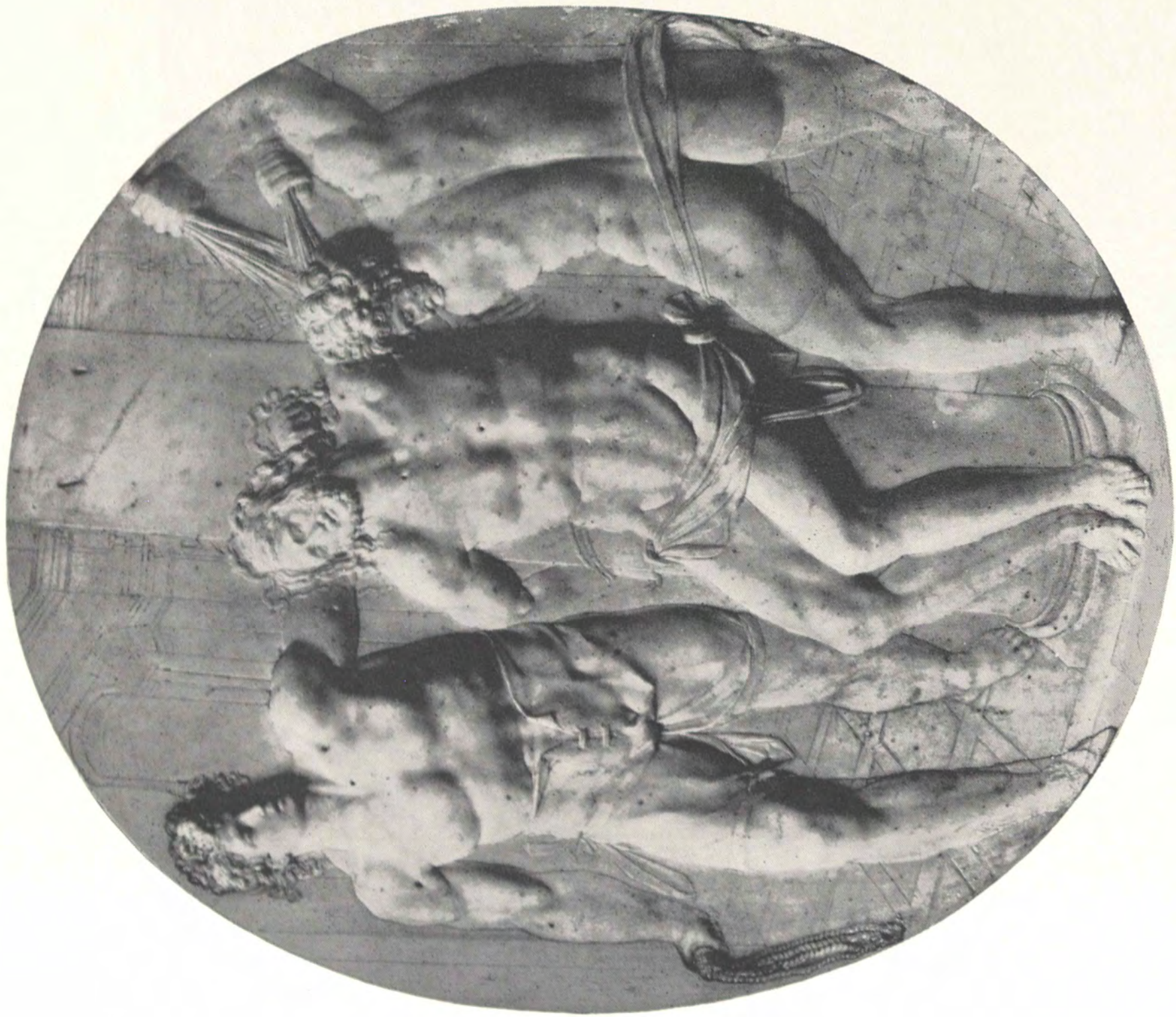
Venetian (1477-1576)

Oil on canvas.

44 $\frac{1}{8}$ " x 34 $\frac{3}{4}$ ". 30-15

Painted 1548-49

As well as Chief Minister of Charles V, Archbishop of Mechlin, Governor of the Netherlands and Archbishop of Besançon, Antoine Perrenot de Granvella was an intimate friend of Titian. He had this portrait done in Augsburg in 1548-49. Titian also painted Granvella's father and mother. The portrait of the latter has been lost, but the former is in the Museum of Besançon.



THE FLAGELLATION OF CHRIST

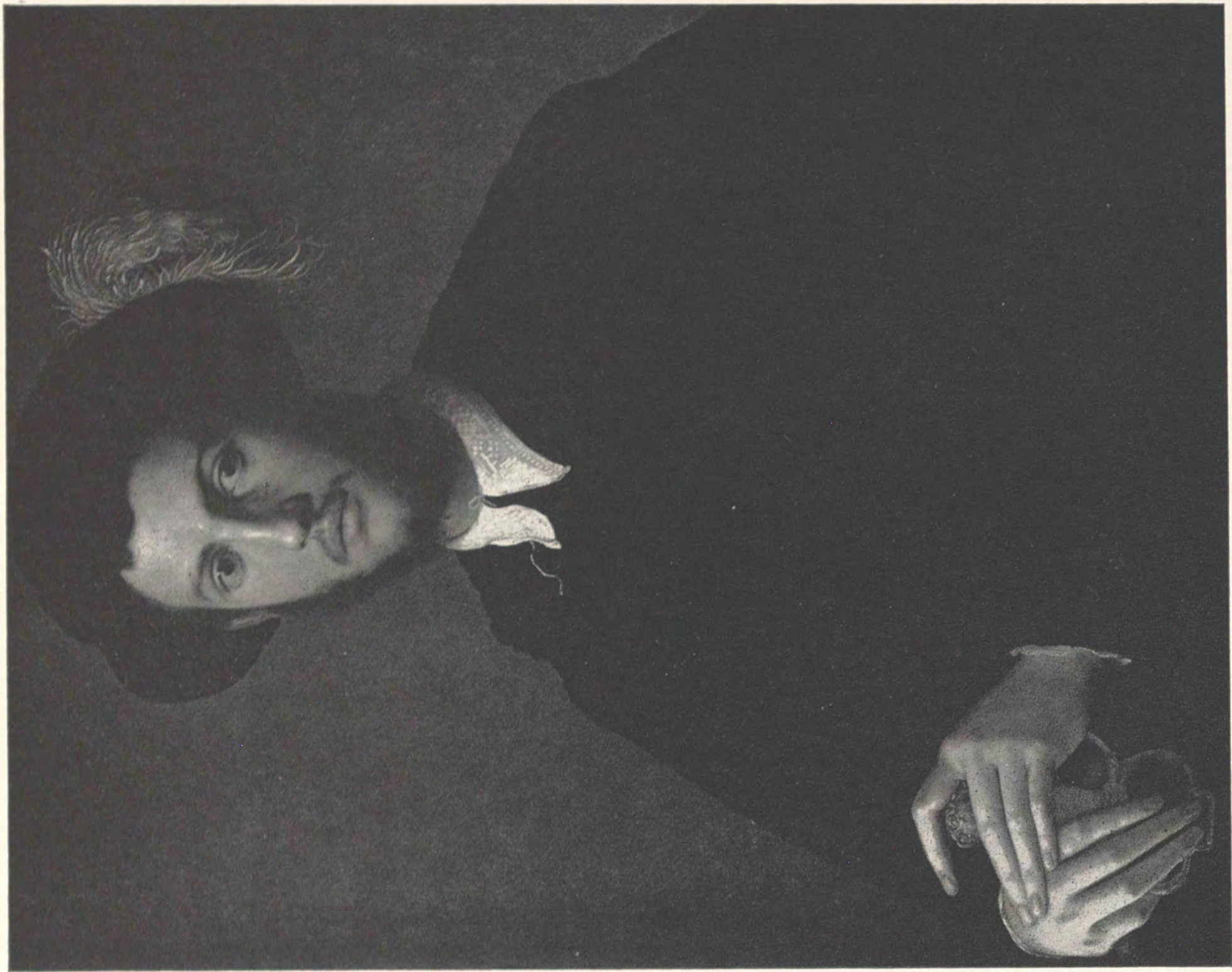
Vincenzo Danti

Florentine (1530-1576)

Marble. 20 $\frac{1}{4}$ " x 17 $\frac{1}{8}$ ". 51-53

About 1570

Born and trained as a goldsmith in Perugia, Vincenzo Danti was one of many young sculptors who fell under the influence of Michelangelo. Here he has given himself up to the Mannerist idiom which characterizes his work after about 1567.



PORTRAIT OF A YOUNG MAN

Bronzino (Agnolo di Cosimo di Mariano)

Florentine (1503-1572)

Oil on panel. 33 $\frac{1}{4}$ " x 26 $\frac{5}{8}$ ". 49-28

Bronzino was a pupil of Pontormo and a major exponent of Mannerism, a style whose principal manifestation came in Italy about 1520 to 1600. The PORTRAIT reveals an elegant, wistful figure characteristic of the time.



CHRIST AND THE CENTURION

Veronese (Paolo Cagliari)

Venetian (1528-1588)

Oil on canvas. 56" x 82". 31-73

Sixteenth-century Venice was a city of great magnificence and richness. These same qualities have been captured by Veronese in this composition of CHRIST AND THE CENTURION. The artist's predilection for portraying religious subjects in sumptuously elegant terms got him into trouble with the Inquisition in 1573. The bearded and balding soldier on the extreme right is believed to be a self-portrait. A variant of this composition by Veronese is in the Prado.



Left

ST. JUDE AND ST. JOHN THE EVANGELIST

Florentine (about 1580-1590)

Fire-gilt bronze. 8¾" high. 59-71/1,2

These statuettes must have adorned a late renaissance Florentine tabernacle, along with ten other apostle figures. The delicacy of scale and wealth of detail point to a goldsmith as their maker.



Left

HERCULES, DEIANIRA, AND NESSUS

Adriaen de Vries

Dutch (1560-1627)

Bronze. 34" high. 44-53

The spiral configuration of this group expresses well the energy and turbulence of the coming Baroque style. De Vries, like his teacher Giovanni da Bologna, was a northerner by birth but he is more properly associated with the Italian school.

Right

MERCURY

Giovanni da Bologna

Florentine (1524-1608)

Bronze. 25½" high. 66-26/1

This spectacular bronze by the foremost Florentine sculptor of the late sixteenth century exhibits great elegance of line and workmanship befitting an artist of Bologna's stature. Other comparable versions are at Vienna and Naples, and all three closely follow the large version in the Bargello, Florence.





**ATALANTA AND MELEAGER WITH
THE CALYDONIAN BOAR (?)**

Francesco Mosca

Florentine (about 1540-1578)

Carrara marble. 6' 9" high. 34-94

Francesco Mosca, one of the ablest followers of Michelangelo, carved this superb group from a single block of Carrara marble for the Palazzo Strozzi in Rome after 1554. Just who the two lovers are is questionable, for in both the legends of ATALANTA AND MELEAGER and of VENUS AND ADONIS a boar appears as a prominent figure. The sculpture is fully signed on the back.

The Renaissance Outside Italy

The spread of humanistic ideas north of the Alps was also paralleled by the penetration of Renaissance art style into the Gothic north. Evaluation of sixteenth century European culture involves the immense traffic in artistic ideas—often transmitted by prints—that was part of the give and take, assimilation and counter-assimilation, that make the later phase of the Renaissance such a fascinating study in northern as well as southern Europe. Scholars such as Erasmus of Rotterdam, the greatest of all Renaissance humanists, became as interesting for the force of their ideas as their Italian contemporaries, sometimes more so. In the stream of such a spirit of inquiry artists rose in northern Europe to the classicizing challenge.

In Germany, Nürnberg in particular became a center of sixteenth century Renaissance art, with Albrecht Dürer—theorist, artist and scholar—as its embodiment. So powerful was the talent of Dürer that his interest in every aspect of learning, science, and beauty was detailed by a linear style geared to the multiplicity of observable phenomena. His overall grasp of form was as diverse (though crystalline) as the Italian sense of form was synthetic. When he visited Venice in 1497 and again in 1504 Dürer even indirectly influenced painting style in the Venetian region. In the Germanic world, courts began to patronize artists in the sophisticated manner; no less a figure than the Emperor Maximilian commissioned Dürer's monumental woodcuts, the *Triumphal Arch* and *Triumphal Procession*. During this period German artists excelled not only in painting (Lucas Cranach, Hans Baldung Grien, Albrecht Altdorfer), but in graphic arts, and the Italian Renaissance bronze soon found a counterpart in the bronze-casting centers of Nürnberg and Augsburg.

The most important Florentine sculptor at the end of the sixteenth century was Giovanni da Bologna, originally from Douai and first trained in the north. In turn, Bologna influenced several northern followers (Adriaen de Vries; Hubert Gerhard) who carried the Mannerist imprint to such centers as Vienna and Prague. But the sculptures and paintings of the northern Renaissance have about them a robust realism, born out of the late Gothic tradition and Germanic linearism, that contrasts with the more suave and graceful Italian style practiced on the peninsula itself. When consid-

ering the northern Renaissance, we refer to it as Italianate except in the case of such transcendentally important artists as Dürer. Of course there was much survival of medievalism along with the new style.

After Francis I's Italian campaign (1515) and his invitation to Leonardo da Vinci to visit France (where the latter died in 1519), Francis I and his successor Henri II sought to create in the palace of Fontainebleau a cultural style to rival that of Renaissance Rome. To their workshops were invited Italian painter-designers as superintendents (Il Rosso; Primaticcio) and from them emerged painters and sculptors of a more native scope. In the highly sensual allegorical paintings of Jean Cousin, and in the sculpture of Jean Goujon and particularly Germain Pilon (see page 104) one finds clearly expressed a totally French preoccupation with fashionableness and elegance of dress and deportment.

Flemish realism was grafted onto a Renaissance vocabulary (architectural details, classicizing poses, monumental compositions). The Fleming Joos van Cleve visited the French court during the time of Leonardo, and his *MADONNA WITH THE CARNATION* (page 98) is a document of the introduction into the north of Leonardo-esque style and high Renaissance pyramidal composition.

The Renaissance penetrated erratically, though early, into Spain. Renaissance tendencies can be seen already in Vigarni's sculptured reliefs in Burgos cathedral (1500) and in the tomb of Cardinal Pedro Gonzales de Mendoza at the cathedral in Toledo. The native genius Alonso Berruguete played a heavy role in introducing Mannerism into Spain. Again, foreign artists were often employed, and their national origins, be they French, German, or Italian, can often be detected amid the proliferation of multi-paneled, sculptured embellished altarpieces (or retables). Perhaps the most notable of these foreign-born Spanish artists was El Greco, a native of Crete, who passed a number of years in Italy where he absorbed the styles of Titian, Tintoretto, and Michelangelo. On settling in Toledo in 1577 he went on to wed this inheritance to a peculiarly Spanish form of mysticism. His paintings were not only exaggeratedly manneristic, but attained a positive sense of drama and movement that bridged toward the Baroque.

RTC



VIRGIN AND CHILD IN A GOTHIC INTERIOR

Petrus Christus
Flemish (about 1410-1472)
Oil on panel. 27³/₈" x 20". 56-51
About 1450-1455

Petrus Christus became the most important master in Bruges after the death of Jan van Eyck. His style combines certain qualities of the former master as well as reminiscences of more contemporary masters like Rogier van der Weyden and Dirk Bouts. Here, in unusual fashion, he has chosen to represent the Virgin and Child in a simple bedroom of a typical fifteen-century Flemish house rather than in a room more befitting their regal stature.

Right

VIRGIN AND CHILD ENTHRONED

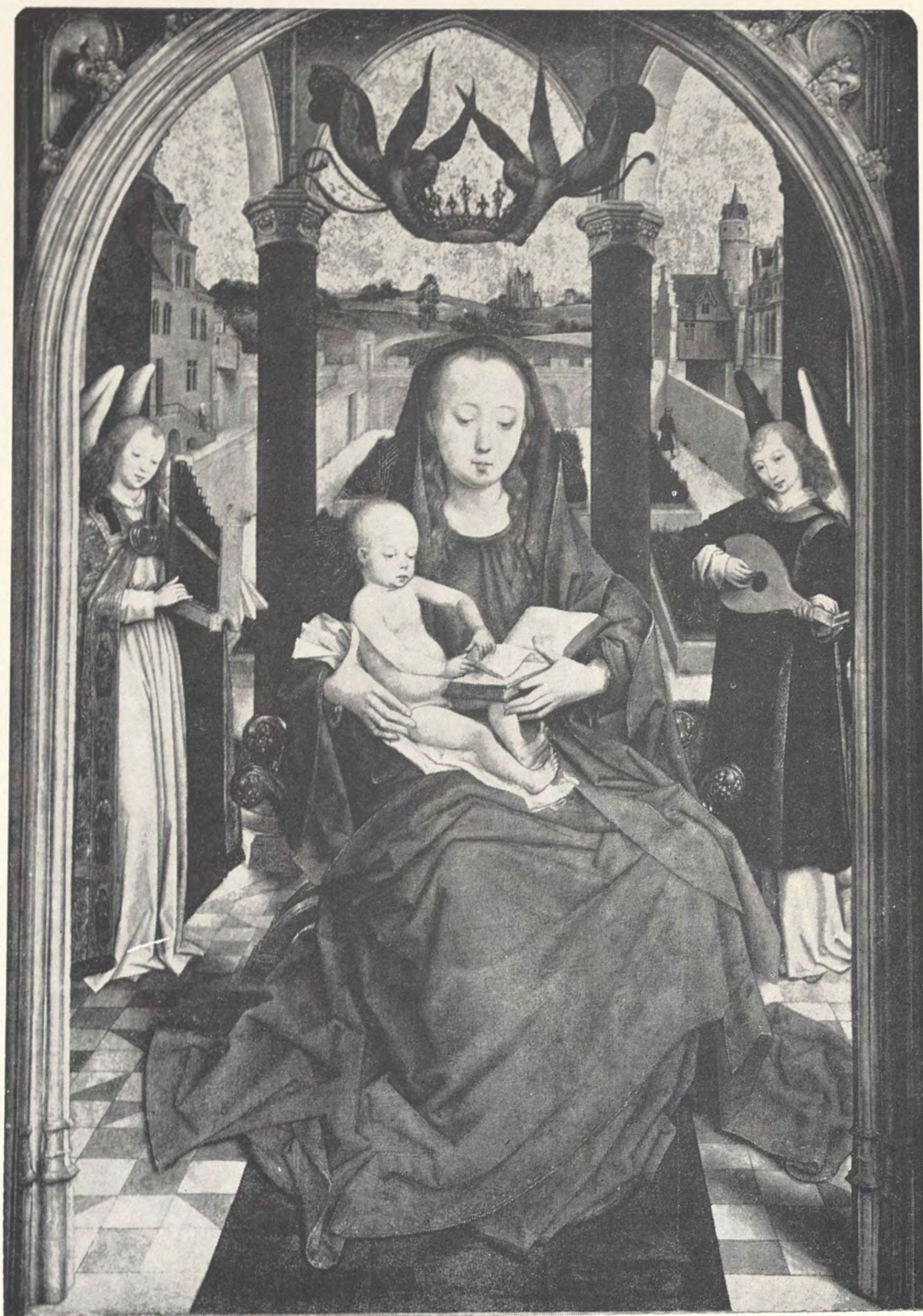
Hans Memling

Flemish (1430/35-1494)

Oil on panel. 28½" x 19½". 44-43

About 1460

Hans Memling represents the German element in Flemish painting in the second half of the fifteenth century. His training in Cologne expresses itself in the gold background of this panel. Such a device had become an anachronism, even in a Flemish painting by the middle of the fifteenth century. As one of the earliest known works by this master, it dates just a year or so after his activity in the workshop of Rogier van der Weyden. The use of the enframing Gothic arch and the blue angels bearing the crown are Rogerian elements.



Left

VIRGIN AND CHILD

Hayne de Bruxelles

Flemish (flourished about 1454)

Tempera and oil glazes on panel. 24" x 13½". 32-149

In 1454, Hayne de Bruxelles was commissioned to execute twelve free copies of an Italo-Byzantine Virgin, still in Cambrai Cathedral, venerated as a work by St. Luke. This painting is one of the few surviving examples of these copies which were distributed throughout the Netherlands in the fifteenth century.





Left

TEMPTATION OF ST. ANTHONY

Jan Gossaert (Mabuse) ?

Flemish (1478-1533)

Oil on panel. 11¼" x 15 5/16". 50-51

Although attributed to the young Mabuse, this panel also relates to the work of an artist like Jan de Cock.



THE VISION OF ST. EUSTACE

Circle of Joachim Patinir

Flemish (about 1510)

Oil on panel. 17½" x 12½". 31-59

This composition is freely taken from Dürer's famous engraving.



ST. MARTIN KNIGHTED BY THE EMPEROR CONSTANTINE

Bernard van Orley

Flemish (about 1491-1542)

Oil on panel. 27¼" x 29¾". 53-39

1515-1520

Acquired through the Henry J. Haskell Bequest

This panel comes from an altarpiece ordered by the brotherhood of the Holy Cross for the church of St. Walburg in Furnes.



Left

Portrait of Jean de Carondelet

Jan Gossaert (Mabuse)

Flemish (1478-1533)

Oil on panel. 17" x 13 1/2". 63-17

About 1520

This portrait of Jean de Carondelet, friend of Erasmus and Archbishop of Palermo, forms a diptych with the *St. Donatian* in the museum in Tournai. In addition to his many other offices, Carondelet was the Provost of St. Donatian in Bruges. Through Philip of Burgundy, Mabuse was introduced to the wonders of the Italian Renaissance, and in this portrait he has combined humanist qualities and Flemish traditionalism.



Right

Virgin with the Carnation

Joos van Cleve

Flemish (1485-1540)

Oil on panel. 18 1/4" x 24". 33-50

Certain Leonardesque characteristics evident in the work of Van Cleve can be explained by his having been called to Paris by Francis I to paint portraits and having there come in direct contact with the art of Leonardo. The love of symbols is expressed by the inclusion of the pomegranate whose many seeds signify inner unity; the red carnation connoting Paradise alludes to the delights of the blessed.

Right

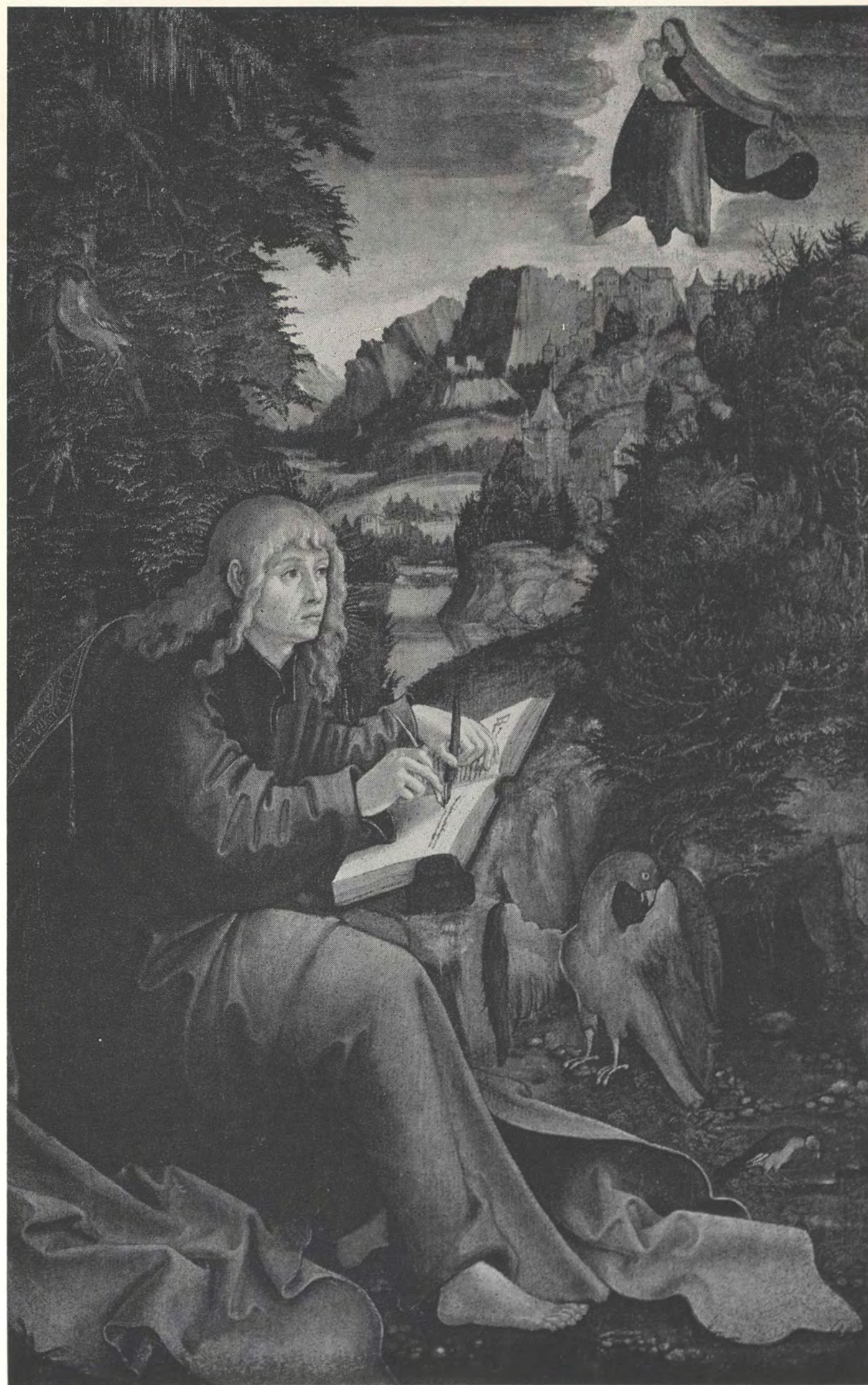
ST. GEORGE AND ST. WOLFGANG

Master of the Hausbuch

German (late 15th century)

Oil on panel. 69½" x 26½". 34-101

The Master of the Hausbuch, whose name is unknown, is identified with a series of drawings in the so-called *Hausbuch* in Schloss Wolfegg. He is most important, however, as the inventor of drypoint, the greatest collection of whose work is in the Amsterdam Print Room, hence, his alternate identification as The Master of the Amsterdam Cabinet. The Gallery's panel, still medieval in conception, was originally a segment of a larger altarpiece, other portions of which are in the Städelches Kunstinstitut, in Frankfurt, and the Basel Museum. The gold background, the attention paid to details of costume and plant life, and the meticulous drawing are purely late Gothic in spirit.



Left

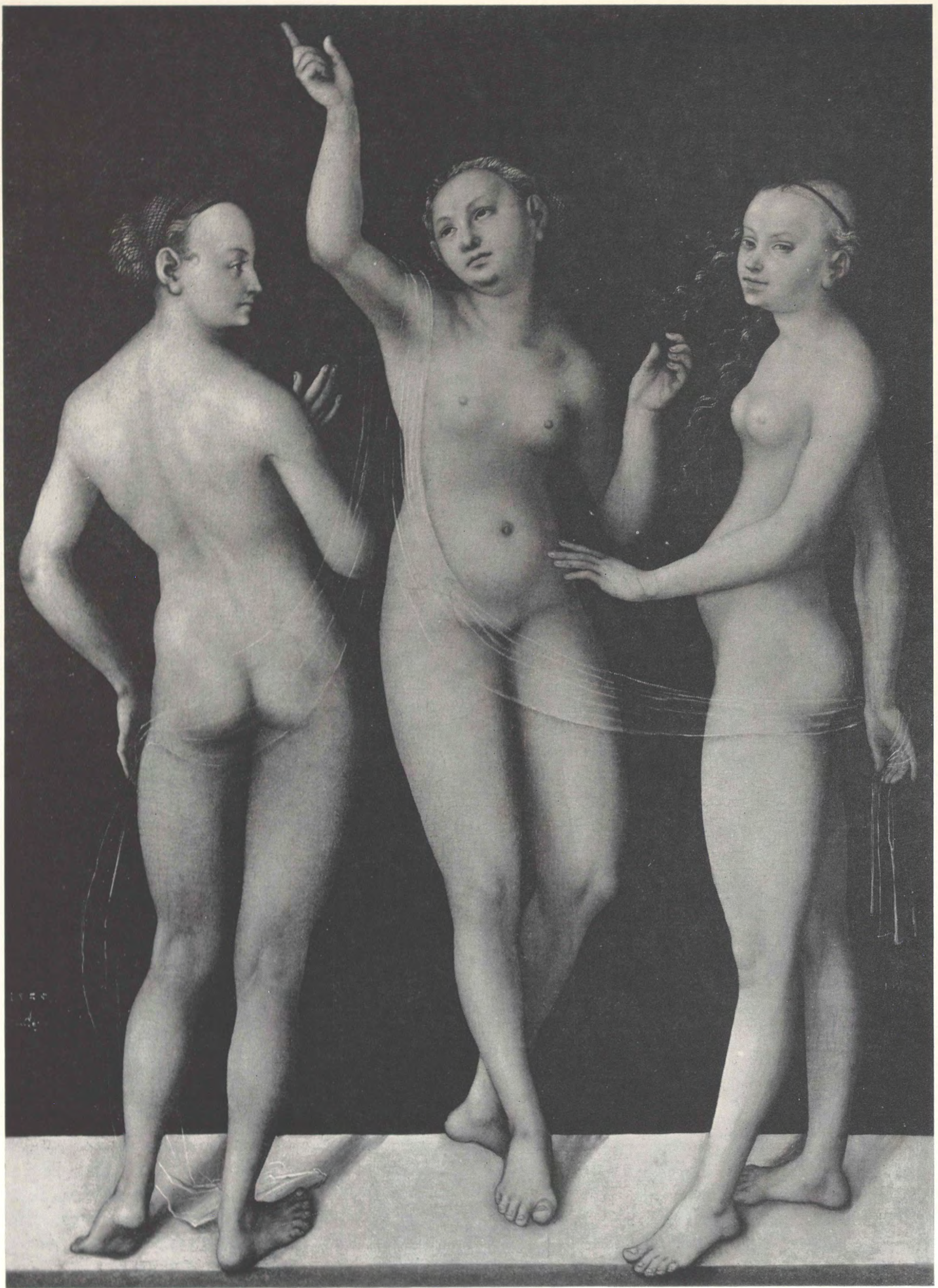
ST. JOHN THE EVANGELIST ON PATMOS

Erhard Altdorfer

German (1480-1561)

Oil on panel. 47½" x 30⅜". 48-7

This panel from Kloster Lambach near Salzburg was formerly attributed to Hans Baldung. On the basis of a drawing in the Städelches Kunstinstitut, it is now recognized as a work by Erhard Altdorfer, the brother of Albrecht Altdorfer.



THE THREE GRACES

Lucas Cranach the Elder
German (1472-1553)

Oil on panel.

19⁷/₈" x 14¹/₈". 57-1

1535

The Three Graces symbolized the Greek ideal of the mean between license and restraint. In Renaissance Italy, the Graces became symbols of ideal rather than sensual beauty. Cranach's figures are obviously non-Mediterranean in proportion, but the moralizing gesture of the central figure and the forthright attitudes of her companions exhibit awareness of the prevailing humanist thought.



Above

THE LAST JUDGMENT

Lucas Cranach the Elder

German (1472-1553)

Oil on panel. 28½" x 39⅛". 60-37

About 1520-1525

Certain images of this panel are freely taken from paintings by the Flemish painter Hieronymus Bosch; they relate in particular to a panel now in East Berlin. The circular pit of Hell with its myriad devils and demons obviously caught the imagination of the artist much more than the placid circumstances of the elect.

Left

PORTRAIT OF A BEARDED MAN

Lucas Cranach the Elder

German (1472-1553)

Oil on panel. 19½" x 14". 31-112

1538

Cranach has presented this prosperous citizen simply and directly against a plain, undecorated background. Often the foundation for such a ground was clear lapis blue which was then covered with a series of light glazes, giving in the case of this panel a greenish hue.





Above

LANDSCAPE WITH ST. JEROME

Joachim Patinir

Flemish (1475/80-1524)

Oil on panel. 13 $\frac{7}{8}$ " x 19 $\frac{1}{4}$ ". 61-1

Patinir is generally credited as being the first artist in the Low Countries to develop landscape as an independent genre. This panel is either by Patinir or by The Master of the Half-Lengths, another Antwerp artist whose work strongly depends upon the landscape style of Patinir. The Master's style has been characterized in part by the use of certain motives which appear in this painting, *e.g.*, flying birds and the low-angled bridge, as well as the exuberant inclusion of miscellaneous incidents of rural life.



SUMMER

Peter Breughel the Younger

Flemish (1564-1638)

Oil on panel. 17 $\frac{1}{4}$ " x 23 $\frac{1}{8}$ ". 34-297

This composition is based on a drawing by Breughel the Elder which is in the Kunsthalle in Hamburg.



Above

THE RESURRECTION

Attributed to Pieter Cornelisz
Dutch (1490?-1532?)

Tempera and oil on panel.

50½" x 70". 38-4

Although the format is basically Gothic, there is a growing interest in Renaissance ornament reflected in the sarcophagus and the costume of the guards.



ALLEGORICAL FIGURE

Pieter Flötner

German (1485-1546)

Boxwood.

2¾" x 1 7/16". 68-33

About 1540



HERCULES AND ANTAEUS

German, probably Augsburg

Bronze. 7⅝" high. 70-54

About 1560-1570



Left

ST. BARBARA

Germain Pilon

French (1535-1590)

Marble. 5' 11" high. 49-27

Pilon, the greatest of late Renaissance French sculptors, combined varied influences in this marble. The tradition of late Gothic realism is maintained in the emphasis on depicting of textures, materials, and jewels, while Florentine Mannerist concerns dictate the pose, gesture, and general elegance of the figure.



Right

VENUS MARINA

French

Bronze. 22¾" high. 64-13

About 1550

This graceful and elegant figure, influenced by Primaticcio and the *Ecole de Fontainebleau*, is French in its very *hauteur*, and has, at some time in its past, been cleaned, removing much of its original patina. The casting process in three large pieces is clearly visible.



ALTARPIECE DEDICATED TO THE
"LIFE OF THE VIRGIN"

Circle of Andres Marzal de Sas
(active 1393-1410) and
Pedro Nicolau (active 1390-1408)
Spanish, from Valencia
Tempera on panel. 13' x 9' 5 $\frac{3}{4}$ ".
32-207

First quarter 15th century

This altarpiece is said to have come from near Puerto Mingalvo and bears strong resemblance to the altarpiece of *St. Barbara* from the same location which is now in the Museum of Catalan Art in Barcelona. The combination of Italianate and Germanic elements in the style of this *retablo* (altarpiece with multiple scenes) accords well with the eclectic influences which pervaded the Iberian peninsula in the wake of Renaissance discoveries.



Left

PORTRAIT OF A TRINITARIAN MONK

Domenicos Theotokopoulos, called El Greco
Spanish (1541-1614)

Oil on canvas. 36" x 33½". 52-23

About 1609

The style, technique, and coloring of this portrait suggest that it may have been a companion-piece of the *Portrait of Fray Hortensio Paravicino* painted in 1609 and now in the Boston Museum of Fine Arts.

Right

THE PENITENT MAGDALENE

Domenicos Theotokopoulos, called El Greco
Spanish (1541-1614)

Oil on canvas. 40" x 32½". 30-35

About 1580-1585

El Greco painted at least five variations on the theme of the Magdalene. According to scholars, this is the original composition for the second of these variations. The first and earliest is in the Worcester Art Museum. Counter-Reformation taste favored ecstatic visions of saints, and the agitated manner of El Greco lent itself well to such depictions, as can be seen in this example in which the still lovely Magdalene sits in a rocky, ivy-colored cave, casting her eyes heavenward as she meditates on a skull.





CRUCIFIX

Domenicos Theotokopoulos, called El Greco

Spanish (1541-1614)

Oil on ebony panel. 17 $\frac{1}{8}$ " x 11 $\frac{1}{4}$ ". 32-35

About 1610-1614

This thinly-painted, swiftly executed figure is thought to have served as one of the models which El Greco kept in his studio and which could be used by patrons to select ideas for larger compositions. Over fifty such models are listed in the inventory made of the contents of El Greco's studio after his death. No. 16 is "a small Christ on the Cross," to which this example seems to relate.



The Baroque

The seventeenth century was a period of tremendous expansion in the arts during which the categories of the state portrait, independent landscape, still life, and dramatic religious and portrait sculpture reached those proportions of steadfast accomplishment that have stamped the main character of Post-Renaissance European painting almost to this day.

One of the characteristics of the Baroque is its sense of rhetoric, the way it greatly expanded the visual alternates open to the artist's vocabulary. There was a bursting of the tightness of the Renaissance vocabulary; facades in Italian churches began to undulate in a rhythmical way and their interiors even had dual foci with successions of space no longer constricted by the single vanishing point.

Perhaps the most easily discerned characteristic of Baroque painting is its sense of drama. At its inception the Baroque engendered a realism beyond late Renaissance academism or Mannerism, chiefly conveyed through the revolutionary paintings of the Roman painter Caravaggio at the turn of the century. The Nelson Gallery is fortunate to possess an undoubtedly autograph painting by Caravaggio, SAINT JOHN THE BAPTIST, who confronts us boldly, his frontal stance emphasized by the contrast of light figure and dark background in a style we call chiaroscuro. Such contrasts encouraged a leavening sense of compositional rhythm and movement, best characterized in Rubens's heroic picture of the SACRIFICE OF ABRAHAM.

In the early seventeenth century Rome was the mecca for young artists from foreign parts. In time, northern artists brought chiaroscuro technique, veristic subject matter, back to Holland, Germany, and France. Rubens when in Italy also copied Caravaggio. The early Rembrandt was certainly aware of the impact of Caravaggio (cf. his BLINDING OF SAMSON in the Staedel Institute, Frankfurt). The spread of chiaroscuro style to Spain, the lowlands, and France is far more complex and multi-directional than a simple imitation of Caravaggio would suggest. However, it is not unfair to see the final diffusion of his style late in the century in the quiet pool of evanescent light in which Rembrandt isolated the face of his portrait in the Nelson Gallery, or in the path of gentle light that delicately illuminates the center of the landscape by Hobbema.

The greatest French Baroque painter, Nicolas Poussin, is credited with an emphasis on clarity and logic of composition which was to affect all those French painters concerned with order and design in subsequent centuries, such as David and Cézanne. Claude Lorrain perfected a pastoral style which was to affect the European ideal of the idyllic landscape. In Paris the Flemish-born artist, Philippe de Champaigne, reached a spartan personal manner of intense interest in such late paintings as the Nelson Gallery's CRUCIFIXION. The French academy of painting and sculpture was founded by Colbert and the painter Charles Lebrun in 1648; it aimed to set standards of artistic excellence for the arts. Statism in the seventeenth century demanded a Baroque style of dramatic panoply as well as light and shadow; Louis XIV of France was recreated as an Augustan general in the Nelson Gallery's equestrian bronze by François Girardon.

Spanish Baroque painting centered in three great talents, one of whom, Jusepe Ribera, painted in Naples, but often for Iberian patrons. Both Ribera and his compatriot Zurbarán tempered Baroque dramatics with traditional Spanish interest in mysticism. Diego Velasquez became the Baroque court painter par excellence: with an impressionist brush he elevated the state portrait to a height of diplomatic and artistic tact.

Perhaps no European country ever had so many competent artists at work at one time as did Holland in the seventeenth century. While the artistic personalities of Rembrandt and Franz Hals stand above the rest in invention and perception, there were numerous "little masters" who specialized in still lifes, interior views, church interiors, city views, barrack room scenes, winter scenes, marine paintings, and even nocturnal landscapes. Some of them were major artists, such as Jan Steen, famous for his bravura inn scenes, but represented in the Nelson collections by a highly unusual interior. These artists worked for a bourgeois clientele whose pictures depicted their own comforts and new wealth. Toward the end of the century the Dutch became conscious of French taste, and painting style, as in the rest of Europe, became more elegant, reaching an ultimate of refinement in the flower paintings of Jan van Huysum, who lived into the eighteenth century.

RTC



ST. JOHN THE BAPTIST

Michelangelo Merisi da Caravaggio
Italian (1573?-1610)

Oil on canvas. 68 $\frac{1}{4}$ " x 52". 52-25
1604-1605

This masterful painting was probably commissioned by Ottavia Costa for a church dedicated to John the Baptist and built by the Costa family in Consente (Liguria). Costa was one of Caravaggio's principal patrons, and a copy in the church today would seem to indicate this to be true.



THE BEHEADING OF ST. JOHN THE BAPTIST

Hendrick Terbrugghen

Dutch (1588-1629)

Oil on canvas. 58½" x 34¾". 64-7
1622?

Terbrugghen was among the earliest northern followers of Caravaggio. This painting has been reduced on the right side, eliminating nearly all of the figure of Salome and the neck of the beheaded St. John.



JUDITH WITH THE HEAD OF HOLOFERNES

Simon Vouet

French (1590-1649)

Oil on canvas. 46¾" x 38¾". 62-44

About 1623-1625

Vouet was in Rome from 1613 to 1627, during which time he incorporated the influence of Caravaggio into his style. This example, painted during the artist's presidency of the Accademia di San Luca, shows Caravaggesque tendencies in the dramatic use of chiaroscuro to model the form.



Left

**ST. SEBASTIAN NURSED
BY ST. IRENE**

Circle of Georges de La Tour
French (about 1593-1652)

Oil on canvas.

41¼" x 54⅞". 54-34

About 1638-1642

Many versions of this subject are known, and all relate to paintings known to have been given by La Tour to Charles IV, Duke of Lorraine, before 1632, and Louis XIII, about 1638-1639. This version, along with another at Rouen, probably offers the closest likeness to the lost original.



ALLEGORY

Giovanni Benedetto Castiglione

Italian (1616-1670)

Oil on canvas. 39" x 57". F61-69

About 1650

Gift of the Samuel H. Kress Foundation

This complicated allegory on vanity is a stylistic amalgam of such influences as Rubens, Bernini, Poussin, Lys, and Feti.



THE SACRIFICE OF JEPHTHAH

Sebastiano Mazzoni

Italian (1611-1678)

Oil on canvas. 46" x 59". F61-64

Gift of the Samuel H. Kress Foundation

Mazzoni's compositions are charged with a great deal of emotional intensity which he achieves through the swirling movement of the figures and a brilliant display of light and color.

Above—left

SAINT CECILIA

Bernardo Strozzi

Italian (1581-1644)

Oil on canvas. 68" x 48 $\frac{1}{4}$ ". 44-39

About 1615-1620

A heightened interest in the representation of material and texture has been added to the characteristic baroque concern for dramatic lighting in this painting which dates from the artist's Genoese period.

Above—right

THE PEARL OF GREAT PRICE

Domenico Feti

Italian (1589-1624)

Oil on panel. 24" x 17 $\frac{3}{8}$ ". 48-43

Along with an example in the Kunsthistorisches Museum in Vienna, the Gallery's painting is considered to be the finest among the several versions of this subject which exist.



Left

**ARGUS, IO, AND
MERCURY**

Salvator Rosa

Italian (1615-1673)

Oil on canvas.

43 $\frac{1}{4}$ " x 54 $\frac{3}{4}$ ". 32-192/1

This painting seems to be identifiable with one of the same subject listed in the inventory of Agostino Chigi, who is known primarily as the builder of the Farnesina which was decorated by Raphael.

Below

ST. SEBASTIAN

Massimo Stanzione

Italian (1585-1656)

Oil on canvas.

39 $\frac{1}{4}$ " x 31 $\frac{1}{2}$ ". 58-67

After 1625

Gift of Dr. and Mrs. Hanns Schaeffer

Signed lower left with monogram MSE.



RAPE OF EUROPA

Bernardo Cavallino

Italian (1622-1658)

Oil on canvas. 24" x 32 $\frac{1}{8}$ ". 31-50

About 1640-1650





HEAD

Giovanni Lorenzo Bernini

Italian (1598-1680)

Bronze. 8 $\frac{1}{8}$ " high without base.

66-26/3

About 1651

According to tradition, heads such as this adorned the carriage used by Bernini to attend the inauguration of his Fountain of the Four Rivers in the Piazza Navona, Rome. Six casts are known; four are in the collection of the Bernini family in Rome.

Right

PAIR OF NEGRO HORSE TAMERS

Attributed to Francesco Mochi

Italian (1580-1654)

Bronze. 24 $\frac{1}{2}$ " high. 65-4/1,2

Although numerous Venetian examples of such figures exist, the attention paid to the well-muscled bodies of this pair points to the hand of a Florentine.



THE HOLY FAMILY

Alessandro Algardi

Italian (1602-1654)

Lead. 11 $\frac{5}{8}$ " x 15 $\frac{3}{8}$ ". 66-26/5

This is the only known lead version of this subject, and it may be a trial cast since it exists in an uncut format. Other versions in the Metropolitan and the Victoria and Albert Museum are in bronze, the latter gilded. These have been trimmed to hexagonal shapes.





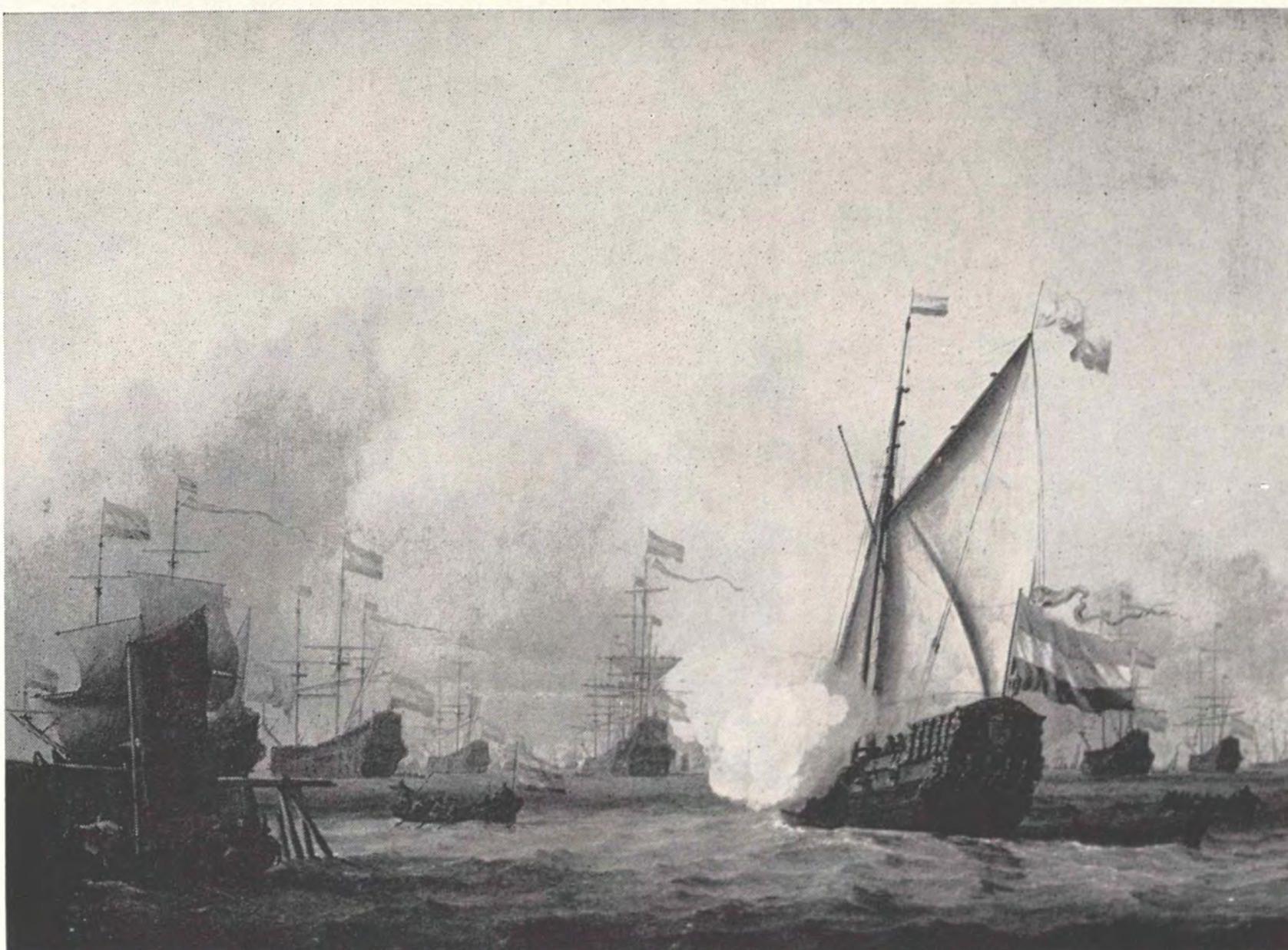
A ROAD IN THE WOODS

Meindert Hobbema

Dutch (1638-1709)

Oil on canvas. 37" x 50 $\frac{3}{4}$ ". 31-76

An expansive sky obscured by the dense trees of a wood has been admirably portrayed by one of Holland's finest landscape painters. Hobbema's minuteness of observation places him at the culmination of the seventeenth century Dutch landscape vision.



Left

A MARINE VIEW

Willem van de Velde
the Younger

Dutch (1633-1707)

Oil on canvas.

24 $\frac{3}{4}$ " x 30 $\frac{3}{4}$ ". 32-169

Dated 1668

In this patriotic marine of a States yacht under sail, firing a salute, van de Velde has concerned himself with the infinite varieties of atmosphere: smoke, clouds, air, water.



THE VAN GOYEN FAMILY

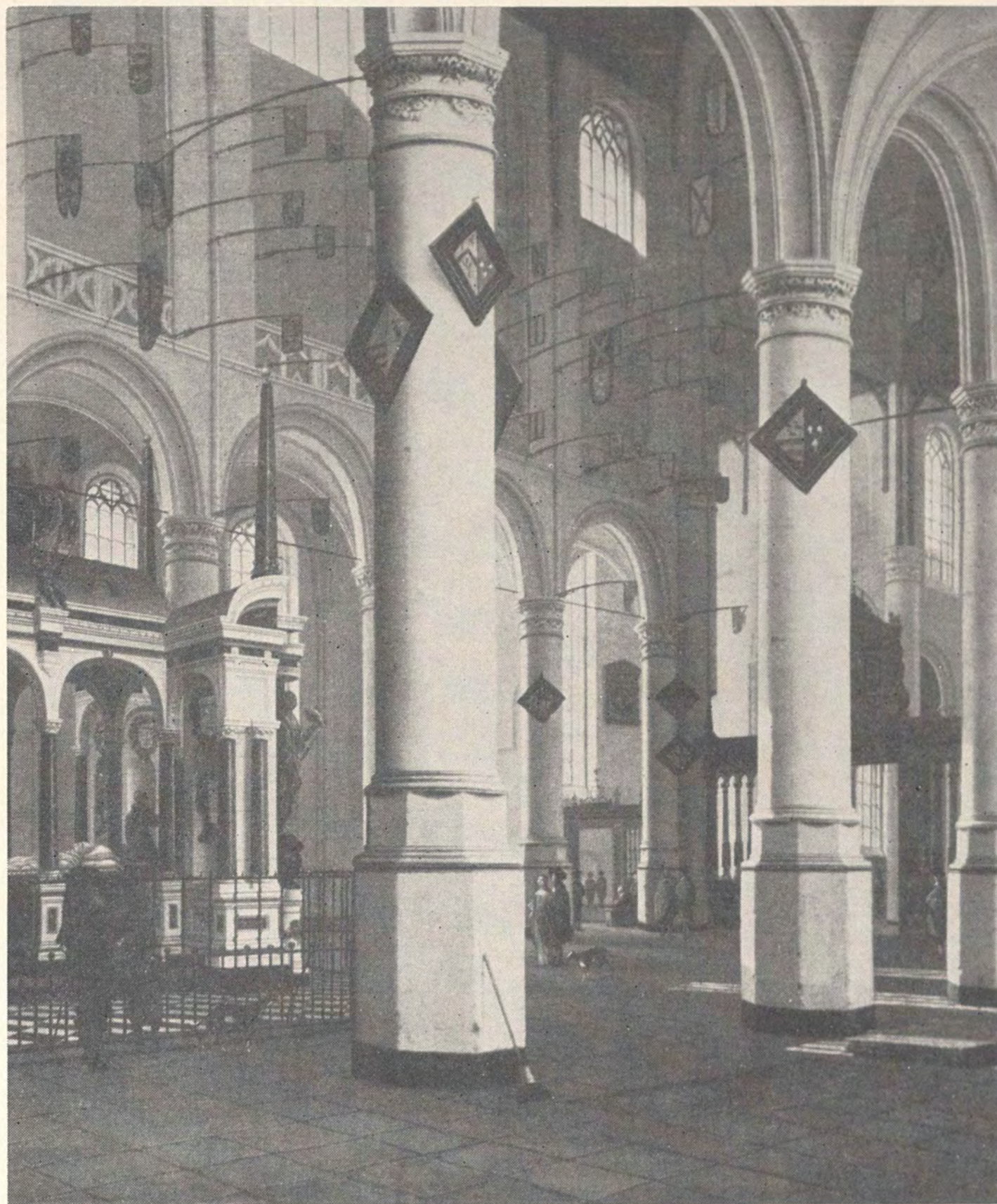
Jan Steen

Dutch (1626-1679)

Oil on canvas. 33 $\frac{1}{4}$ " x 39 $\frac{3}{4}$ ". 67-8

About 1670

This painting is based both on memory and imagination. Steen's father-in-law, Jan van Goyen, who is seated in front of the fireplace, died in 1656; the man gesturing to Van Goyen is Steen himself; the three women represent his mother-in-law, his wife, and his sister-in-law; the young boy is probably his oldest son. At the time this canvas was presumably done, the Van Goyen family was in difficult financial circumstances and no longer able to live in the grand manner portrayed in this scene.



Left

NEW CHURCH AT DELFT

Hendrik van Vliet

Dutch (1611-1675)

Oil on canvas. 39¼" x 32½". 70-17

Seen obliquely at the left of this composition is the monument to William the Silent. Here, cool air and filtered light filling an interior space become as much the subject of the painting as the architecture itself.

Below—left

SELF-PORTRAIT

Gerard Dou

Dutch (1613-1675)

Oil on canvas. 21" x 15½". 32-77
1663

Below—right

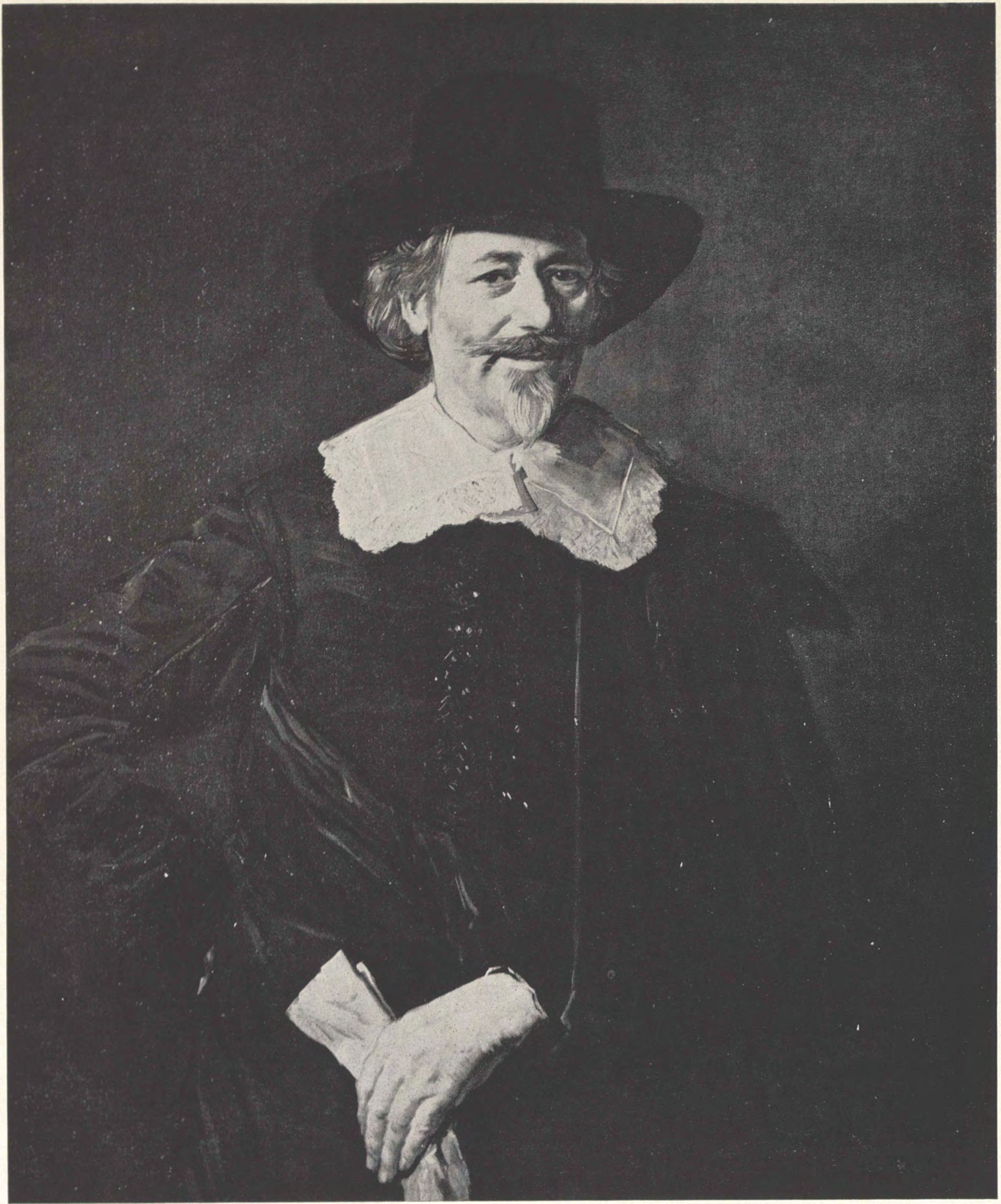
GENTLEMAN AND LADY AT A TABLE

Frans van Mieris

Dutch (1635-1681)

Oil on panel. 12½" x 9¼". 30-17





PORTRAIT OF A GENTLEMAN

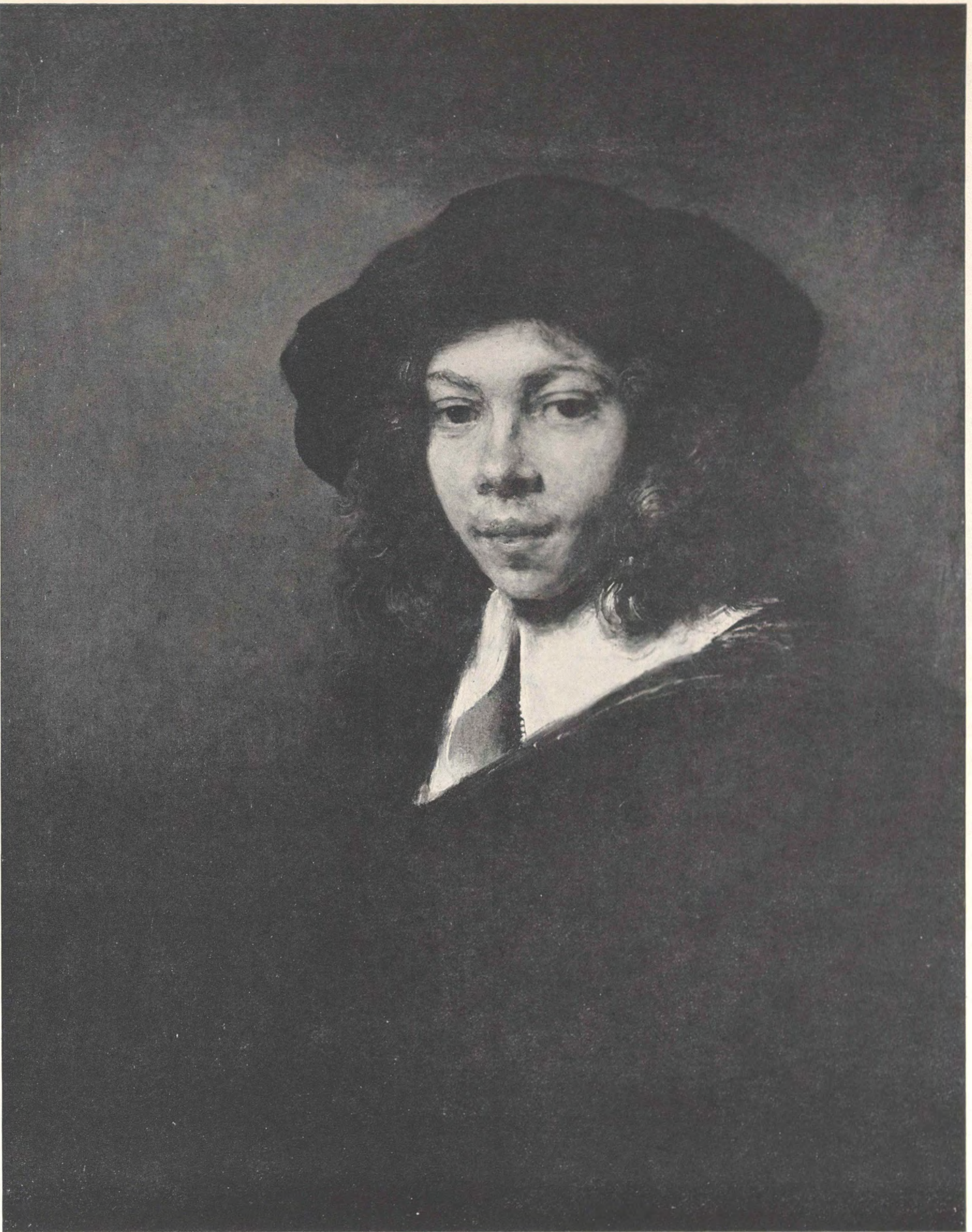
Frans Hals

Dutch (1584-1666)

Oil on canvas. 42" x 36". 31-90

About 1648-1650

Hals's restrained palette and sensitive concern for tonal relationships made him an ideal of Edouard Manet in the 19th century. This portrait and its pendant, the sitter's wife, now in the Saint Louis Art Museum, come from the collection of Count Zamoyski in Warsaw.



PORTRAIT OF A YOUTH
WITH A BLACK CAP

Rembrandt van Rijn

Dutch (1606-1669)

Oil on canvas. 32" x 25 $\frac{3}{8}$ ". 31-75

Signed and dated 1666

Coming from his late period, just three years before his death, this portrait is typical of the artist's concern for probing the character of the sitter. Consequently, the young man's face has been developed with care, while his body, clothing, and surroundings have been treated in a summary fashion.



LANDSCAPE WITH A FERRY

Salomon van Ruysdael

Dutch (1600?-1670)

Oil on canvas. 40½" x 64". F61-72

About 1647

Gift of the Samuel H. Kress Foundation

In this exquisite example of an often repeated scene, the strong diagonals of Ruysdael's earlier compositions have been softened, and tonality has diminished in favor of stronger contrasts of light and dark.

Right

FLOWER PIECE

Jan van Huysum

Dutch (1682-1749)

Oil on panel. 31" x 23½". 32-168

The Dutch concern for *trompe l'oeil* effect was evident in the 17th century, but Van Huysum in the 18th century was its most ostentatious practitioner, as is exemplified in this panel signed by the artist. Here an Italianate bowl filled with myriad varieties of flowers, festooned with insects and dew drops, has been bathed in luxurious light.





SACRIFICE OF ABRAHAM

Peter Paul Rubens

Flemish (1577-1640)

Oil on panel. 55½" x 43½". 66-3

Painted 1612-1613

Rubens returned from Italy to his native Antwerp late in 1608. The SACRIFICE OF ABRAHAM was painted not long afterward, during 1612-1613. An application for a reproductive print of this picture was made to the States General at the Hague in 1614, giving us a convenient terminal date for this important painting. The SACRIFICE OF ABRAHAM exemplifies the supra-dramatic, heroic style Rubens absorbed from the influence of Michelangelo and the Venetians, before he went on to a more classical phase of style. The figure of Isaac (for which a preparatory drawing exists at Dahlem, Staatliche Museen) derives from Michelangelo's marble *Dying Slave* (Louvre). The

bottom half of the Abraham figure is based on Michelangelo's Saint Peter (*Last Judgment* fresco, Sistine Chapel), while Abraham's upper torso is adapted from the Saint Lawrence figure in the same fresco. The angel's proper left hand recalls that of Adam in Michelangelo's *Creation of Adam* fresco for the Sistine ceiling, while in its pose the angel derives from the painted Christ by the same artist in the Pauline Chapel. The painterly rhetoric of Rubens has re-invigorated the Michelangesque sources of inspiration, investing them with a colorism, dramatic tension, and rhythmic emphasis entirely personal to Ruben's emphatic Baroque style.



Left

POKAL

Attributed to Lucas Faydherbe

Flemish (1617-1694/7)

Ivory. 16 $\frac{1}{4}$ " high. 60-80

This *pokal*, or covered goblet, shows an indebtedness to Rubens in its treatment of the human figure. Lucas Faydherbe, sculptor from Malines, was a pupil of Rubens. The Duquesnoy-like putto at top emphasizes Flemish style, even though such carvings have also been associated with the Viennese monogramist B.G.

Right

APOLLO AND DAPHNE

German (17th century)

Boxwood. 15 $\frac{5}{8}$ " high. F61-39

Gift of Mr. and Mrs. Milton McGreevy through the Westport Fund

This portable statuette after Bernini's Roman marble, *Apollo and Daphne*, was done as an act of critical homage during the master's own lifetime.



Right

HERCULES, DEIANEIRA, AND NESSUS

HERCULES AND ANTAEUS

Flemish (17th century)

Ivory.

5 $\frac{1}{2}$ " x 4 $\frac{1}{8}$ ", 5 $\frac{3}{8}$ " x 4 $\frac{1}{4}$ ".

59-75/2,1

Gift of Mr. and Mrs. Jack Linsky

Certain aspects of these late mannerist plaques relating two of the labors of Hercules owe to Hendrick Goltzius and Lucas Faydherbe.





Left

PORTRAIT OF A MAN

Anthony van Dyck

Flemish (1599-1641)

Oil on canvas. 45 1/2" x 35 3/4". 51-69

About 1620-1622

Certain characteristics of this portrait of a middle-aged man, eyes elegantly downcast, presumably toward his wife in a corresponding portrait, point to its being done before Van Dyck left Antwerp for his travels to England and Italy.

Below

FAMILY PORTRAIT IN A LANDSCAPE

Gonzales Coques

Flemish (1614-1684)

Oil on panel. 23" x 32". 32-18

The garden architecture, the dappled gray with his groom, the pet dogs, the Neptune fountain, and sipping fowl are decorative conceits adding to the charm of this panel which anticipates the "Conversation Pieces" so fashionable in 18th century England.





Left

BATTLE OF CONSTANTINE AND LICINIUS

Peter Paul Rubens
Flemish (1577-1640)
Oil on canvas.
14" x 22½". 55-40
1622

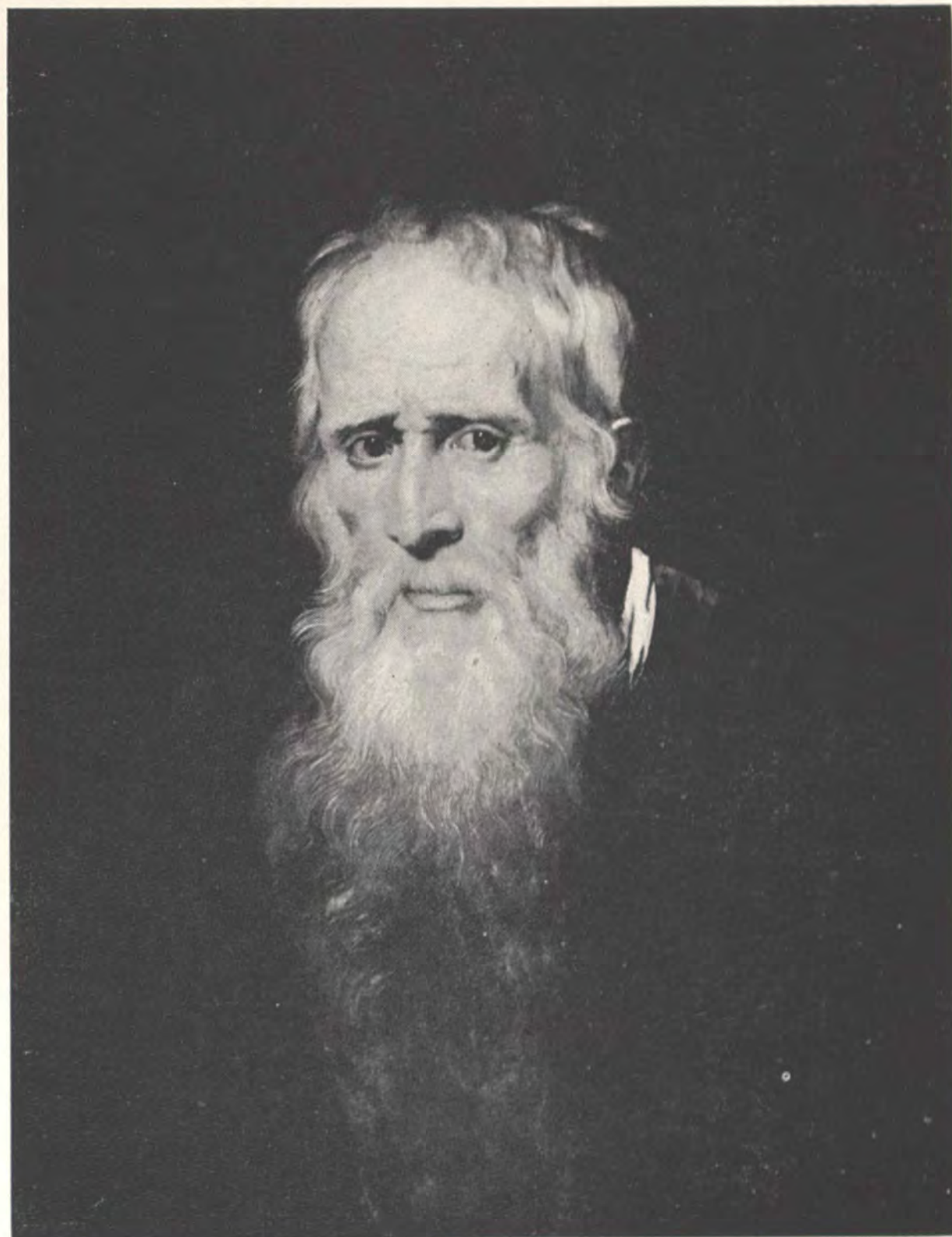
This rich, energetic, small composition is a sketch for one of the suite of twelve tapestries commissioned by Louis XIII in 1622 depicting scenes from the life of the Emperor Constantine.



PORTRAIT OF JOANNES DE MARSCHALCK

Jacob Jordaens
Flemish (1593-1678)
Oil on panel. 27" x 20¼". 57-55
Dated 1624

Once attributed to Van Dyck, this portrait is now given as an early work by his rival, Jacob Jordaens.



PORTRAIT OF AN OLD MAN

Peter Paul Rubens
Flemish (1577-1640)
Oil on panel. 24¾" x 19¼". 31-53
About 1620

A version of this penetratingly intense portrait of a man, attributed to the studio of Van Dyck, is in the Hermitage in Leningrad.



TRIUMPH OF BACCHUS

Nicholas Poussin

French (1594-1665)

Oil on canvas. 50½" x 59½". 31-94

1635-1636

This painting was one of three executed by Poussin for the cabinet of Cardinal Richelieu, where it hung together with two Mantegnas, two Costas, and a Perugino (today these pictures are in the Louvre). Perhaps the proximity of these older paintings, together with Poussin's emphasis on *disegno* during this period, accounts for the crowdedness of composition of this painting which was in effect a calculated addition to a pre-determined program. Other paintings by Poussin in the series are the *Triumph of Silenus* (National Gallery, London) and the *Triumph of Pan* (Sudeley Castle, Gloucestershire).



Left

LANDSCAPE WITH
A PIPING GOATHERD

Claude Gellée, called
Le Lorrain

French (1600-1682)

Oil on canvas.

20 $\frac{3}{4}$ " x 27". 31-57

1667

Below

THE MILL ON THE
TIBER

Claude Gellée, called
Le Lorrain

French (1600-1682)

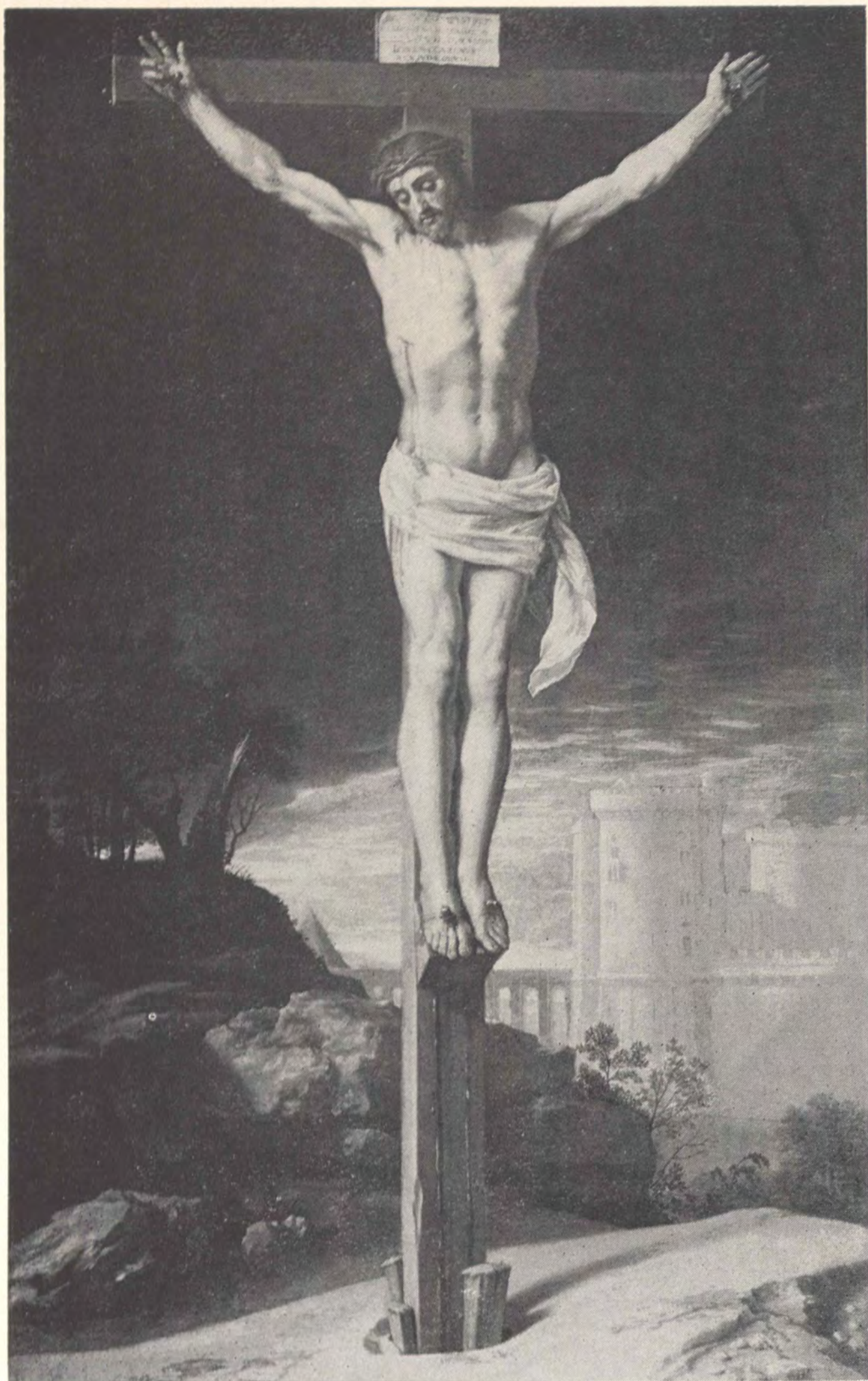
Oil on canvas.

20" x 27". 32-78

About 1650-1651

Long considered pendants, the two paintings on this page were done more than fifteen years apart and were not conceived as a pair. Both, however, seem to have been part of the collection of Don Antonio Ruffo in Messina by 1667. A drawing of each was included in Claude's *Liber Veritatis*, the notebook which he compiled to discourage contemporary copyists. *The Mill on the Tiber* was No. 123 and *Landscape with a Piping Goatherd* appeared as No. 172.





Left

CRUCIFIXION

Philippe de Champaigne

French (1602-1674)

Oil on canvas. 35½" x 22". 70-1

About 1674

Although born and trained in Brussels, Philippe de Champaigne is more properly aligned with the French school. By 1628 he had been named official painter to Marie de Medici; later he had the patronage of Louis XIII and the powerful Cardinal Richelieu. In 1643 he was strongly influenced by the ascetic doctrines of Jansenism and thereafter maintained a close relationship with the Jansenist establishment at Port Royal, near Paris. His Jansenist tendencies are well exemplified in this painting, which was dedicated on the back in Flemish script: "To my beloved sister, Marie de Champaigne, religieuse . . ." Marie was a nun at Brussels.

Right

CHILDREN DANCING

Antoine Le Nain

French (1588-1648)

Oil on canvas. 13" x 16½". 47-7

This painting shows well the more intimate aspect of the French baroque manner as practiced in the provinces.





LOUIS XIV AS AN AUGUSTAN
GENERAL

François Girardon

French (1628-1715)

Bronze. 42½" high with plinth. 54-32

Signed and dated *Girardon 1680*

This bronze represents a reduction of Girardon's celebrated equestrian statue of Louis XIV which was erected in 1699 on the Place Louis le Grand, now the Place Vendôme, and destroyed by the populace in 1792. According to tradition, this superb cast came to England after being in the collection of the Marquis de Marigny, brother of Mme de Pompadour. It had previously been in the collection of the Comte de Pontchartrain, who had been Chancellor of France in 1699.



ENTOMBMENT OF
ST. CATHERINE

Francisco de Zurbarán

Spanish (1598-1662)

Oil on canvas. 78 $\frac{3}{4}$ " x 52 $\frac{1}{2}$ ". 61-21

About 1636-1637

Many Spanish baroque paintings returned with the Napoleonic forces to France after the campaign in Spain. Many entered private collections; some entered the Louvre. This particular example remained in the private collection of the family of Napoleon's general, Marchal Soult, until the late 1950's. It had been painted originally for the Chapel of St. Catherine in the Church of San Jose in Seville. The unnatural treatment of light, the strong profiles of the angels, and the wiry texture of their hair are all very personal elements in Zurbarán's style.



Left

THE GOOD SAMARITAN

Jusèpe Ribera

Spanish (1591-1652)

Oil on canvas.

54 $\frac{3}{8}$ " x 76 $\frac{3}{4}$ ". 66-9

About 1639

A certain Italianate influence is felt in the treatment of the nude torso, but Ribera was in Italy by the time he was nineteen, and he spent thirty-six years in the Spanish possession of Naples. This composition was well known in Ribera's own time, for at least three other versions exist to date. All relate to the hand of Ribera, but none has been ascribed with certainty to the master; a sketch by Fragonard after the Ribera painting also exists.

Right

VIRGIN OF THE IMMACULATE CONCEPTION

Bartolomé Estéban Murillo

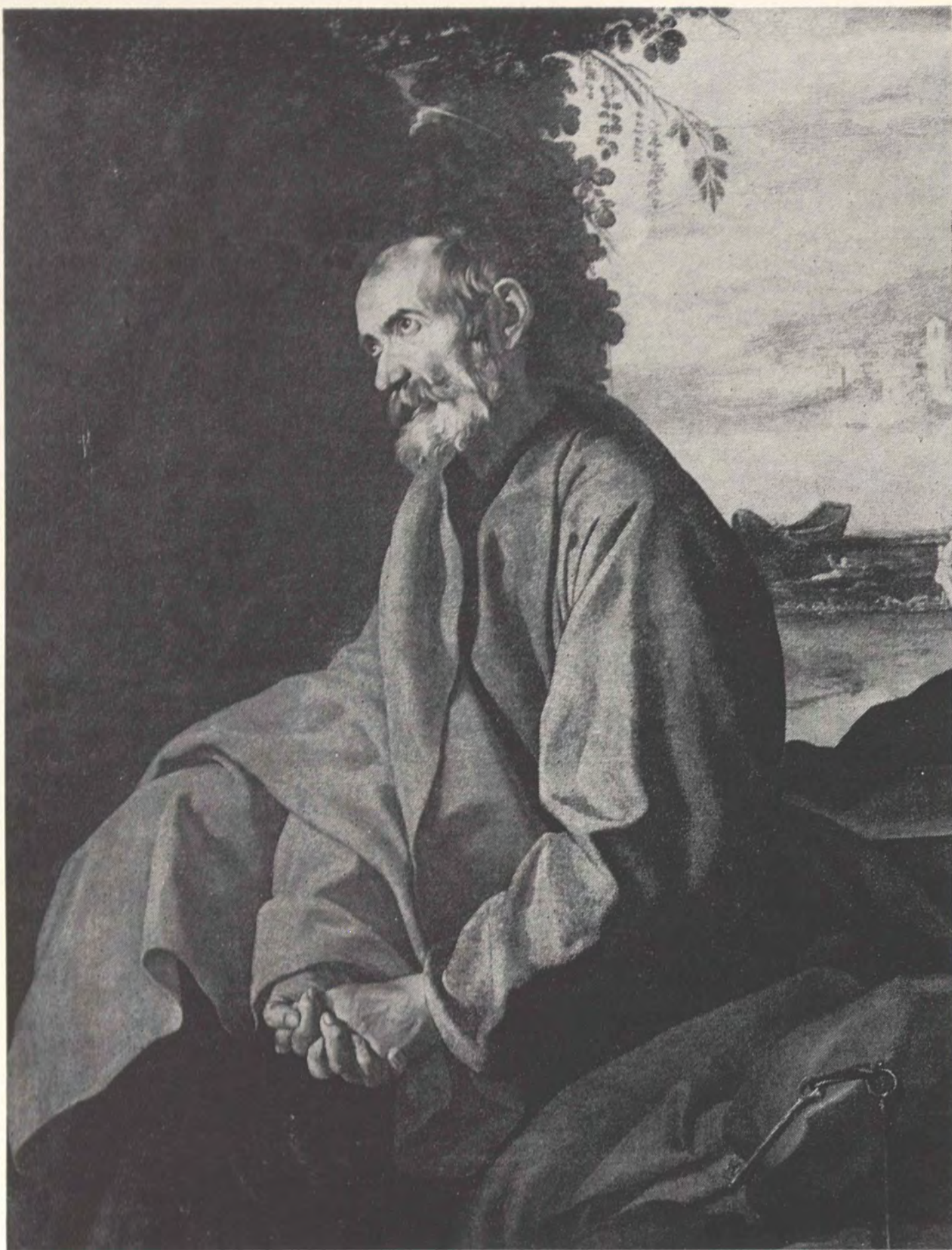
Spanish (1617-1682)

Oil on canvas. 54 $\frac{3}{4}$ " x 46". 30-32

Before 1674

In 1674 Giovanni Bielato bequeathed six paintings by Murillo to the Capuchin Convent in Genoa; they remained there until 1805 when they were sold and replaced by copies. This painting was a Bielato bequest and is similar in composition to the version which was painted for the Cathedral of Seville in 1668.





Left

THE PENITENT ST. PETER

Follower of Velázquez

Spanish, after 1650

Oil on canvas. 48" x 27 $\frac{5}{8}$ ". 32-206

This painting has been attributed by scholars to Antonio del Castillo y Saavedra, but the quality of tenebrist light and realistic detail of the anatomy seem more reminiscent of the School of Seville and the early paintings of Velázquez and suggest, at least, a follower of that master.

Right

PORTRAIT OF MARIANA, QUEEN OF SPAIN

Workshop of Velázquez

Spanish (1599-1660)

Oil on canvas. 47 $\frac{1}{2}$ " x 57". 45-36

After 1653

This is one of the finest extant workshop versions of the portrait done by Velázquez of the young queen in 1652-1653. The original is in the Prado in Madrid.



The Eighteenth Century

The transition from Baroque to Rococo art was not so abrupt that transitional factors were eliminated. The Regency period (1715-1723) still retained a certain symmetry in design, and painting still conveyed a certain rhetoric. But as early as 1708 the paintings of Antoine Watteau, the germinal master of Rococo style, already show a penchant for elegant, minute figures in delicate landscape settings. The grand orchestration of the Baroque was soon replaced by the chamber music of Rococo.

Though we have often come to think of the arts of the Rococo as artificial, this is hardly a just point of view, given the social organization of the time, with its courtly life and official cultivation of taste at Versailles which, in turn, affected the fashions of the town houses and salons of the rich in Paris and provincial centers.

The Rococo was a luxuriant period (1730-1790) when taste — described here as the harmony by which art is designed, made, and installed — reached a balance of perfection never again equaled in the western world. From the richly carved wall panels to the over-door paintings, so exquisitely enframed, and perhaps by some famous master such as Boucher, to the chair frames and upholstery, to the snuffboxes on the tables, every work of art or object in a room was conceived in harmonious accord, inter-related like a musical composition. Any detail that might be construed as pedantic, whether in a gilt picture frame or a painting, was excised in favor of arabesques or asymmetrical curves, even more elaborate than the shell-like convolutions that gave “style *Rocaille*” its name. All subject matter in the eighteenth century became entertaining, all the world danced a stately gavotte, and not a discordant note was sounded by musical instrument or brush, as in Pater’s picture, *PERFECT HARMONY*.

Small-scale figures and exquisite handling characterize the first stage of Rococo style. In the paintings of Watteau, Pater, and Lancret there is featured a lively refinement of style and a particular love of two types of subject matter: the *fête champêtre* (pastoral picnics) and the *fête galante* (courtly bucolic reverie). By mid-century, in the time of developed Rococo (Louis XV),

painting became more sumptuous, brushwork pliant, and the scale of composition enlarged, as in the *LANDSCAPE NEAR BEAUVAIS* and the Gallery’s mythological scene by François Boucher. The paintings and pastels of Chardin by contrast adhere to a more sober Dutch-like depiction of still life and genre, though eighteenth century sentiment also pervaded his work. During the latter part of the century two intellectual events deeply affected European taste. One was the discovery of the first archaeologically preserved ancient Roman towns, Herculaneum and Pompeii, and their publication by Winckelmann in 1762. At first, their discoveries encouraged picturesqueness in the form of the painted caprices that earned the French painter Hubert Robert the nickname “Robert des ruines,” or decorative accenting as in the interiors of the Scots-English architect Robert Adam. By the period of Louis XVI, Classicism gave painting a drier style and content. Colors became more subdued, brushwork less rhythmical; the *FIRST LESSON IN FRATERNAL FRIENDSHIP* by Etienne Aubry exemplifies this later didactic tendency. Didactic thinking was the handmaiden of the enlightenment, a rational movement in literature promoted by Voltaire and the encyclopedist Diderot. Their ethics asked that the painter be more than sensuous; he had to have an enlightening lesson to teach, as in many subject paintings by Greuze, which are actually “allegories” of virtue. The earlier ideal of the Rococo, pure pleasure-giving painting, was adhered to by Jean Honoré Fragonard, a master of the evanescent brush, though by his death in 1806, his style seemed old-fashioned, not to say sadly obscure.

The coming of the French revolution erased the last traces of Rococo hedonism. By the 1780’s French furniture had become severe, rectilinear, Neo-Classical in adornment. The old sensuality was masked in elegant severity. After the imprisonment and execution of Louis XVI and Marie Antoinette (1793) the courtly system of patronage which had lent such standards of tasteful exactitude to social patronage of the arts abruptly disappeared, to be replaced by the severe and cold style of art we call Neo-Classical or “Empire.” RTC



Left

**AUGUSTUS THE STRONG,
ELECTOR OF SAXONY AND
KING OF POLAND**

Nicholas de Largillière

French (1656-1746)

Oil on canvas.

57½" x 45½". 54-35

About 1697

Hands are an important element of characterization in portraits by Largillière. Here Augustus gestures grandly toward a smoldering city, victim of his armies. A study for the King's right hand exists in the Musée des Beaux-Arts, Algiers.

Right

L'ACCORD PARFAIT

Jean Baptiste Joseph Pater

French (1695-1736)

Oil on canvas. 16½" x 13⅝". 34-131

About 1727

Pater had close associations with Antoine Watteau, as this copy after a painting by the latter master attests. Both artists were much influenced by contemporary theatre, where the scene has been composed much as a stage setting. Pater's delicate manner typifies the early phase of the French Rococo.





Above

LANDSCAPE IN THE ENVIRONS OF
BEAUVAIS AND SOUVENIR OF ITALY

François Boucher

French (1703-1770)

Oil on canvas. 49 $\frac{3}{4}$ " x 63". 59-1

Signed and dated 1740

Boucher's LANDSCAPE, included in both the Salons of 1740 and 1741, was done at the time the artist was director of the royal tapestry works at Beauvais.



Left

JUPITER IN THE GUISE OF DIANA
AND THE NYMPH CALLISTO

François Boucher

French (1703-1770)

Oil on canvas. 22 $\frac{1}{2}$ " x 27 $\frac{1}{2}$ ". 32-29

Signed and dated 1759

Painted nearly twenty years later, this exquisite mythological canvas represents a type very common in the *oeuvre* of Boucher.



Left

**PORTRAIT OF A LADY
HOLDING A DOG**

François Hubert Drouais

French (1727-1775)

Oil on canvas. 32" x 25½". 53-80

About 1771-1774

The restraint with which the sitter has been portrayed, as well as the inclusion of details such as the vase and mantel hint at neo-classicism. The Japanese spaniel was not introduced into France until the mid-to-late 1760's, further substantiating this as a late work by Drouais.

Right

**THE FIRST LESSON OF
FRATERNAL FRIENDSHIP**

Etienne Aubry

French (1745-1781)

Oil on canvas. 30" x 37½". 32-167

Signed and dated 1776

In 1775 Aubry turned from portraiture to painting scenes of daily life of the French peasant and middle class. The moralizing theme of this painting anticipates the Revolution by several years.





Above

TERRACE OF THE CHATEAU DE MARLY

Hubert Robert

French (1733-1808)

Oil on canvas. 35½" x 52". 31-97

The Gallery possesses a drawing by Robert of these ladies looking over the terrace at Marly toward St. Germain-en-Laye. At the right, Pigalle's statue of Mercury, now in the Kaiser Friedrich Museum in Berlin, sits atop a fountain. Such an open air view is unusual in Robert's work and anticipates *plein air* painting of the next century.

Right

VOLTAIRE

Joseph Rosset (Rosset-DuPont)

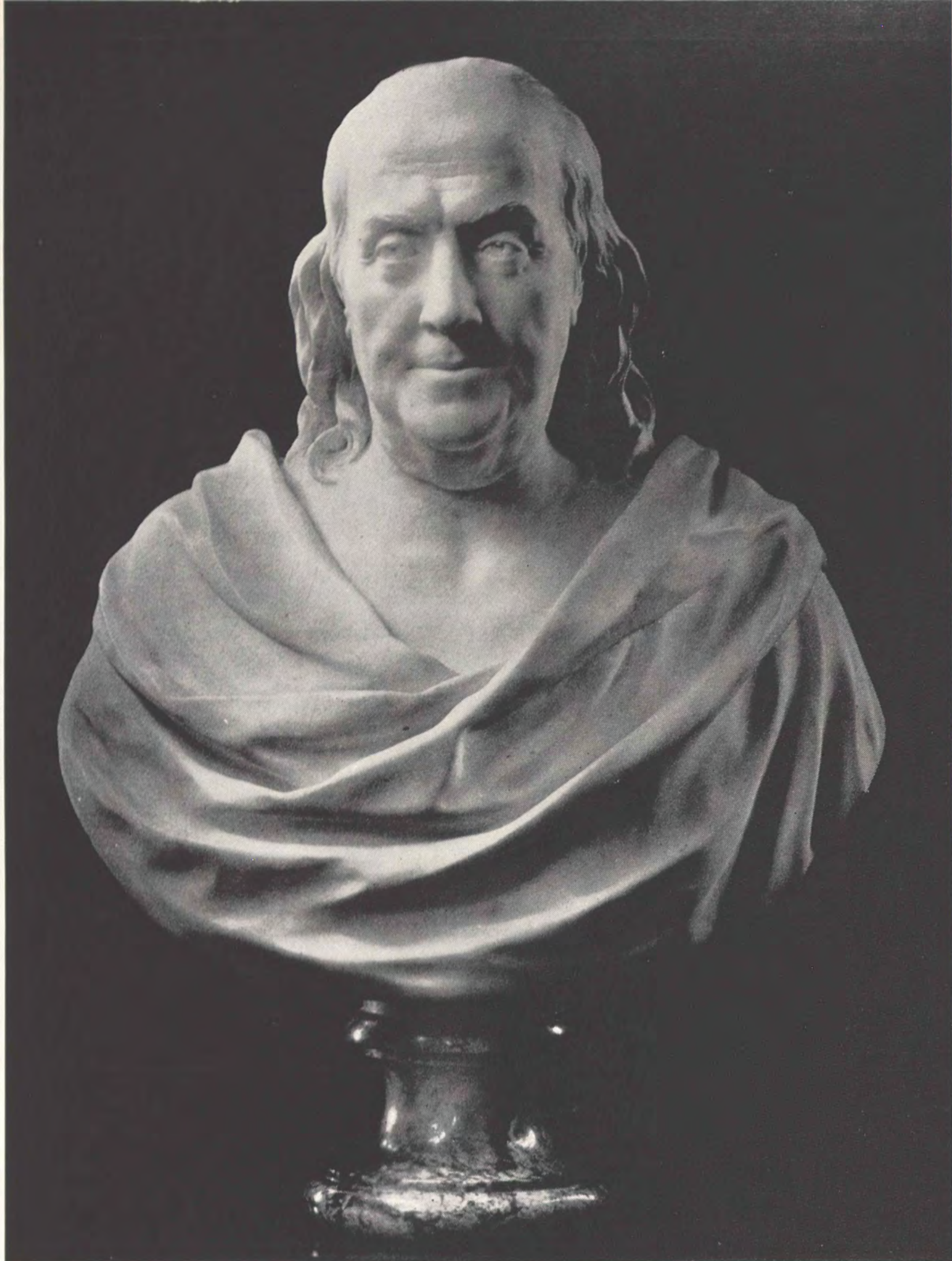
French (1706-1786)

Marble. 14" high. 56-4

Signed and dated "Rosset à St. Claude 1776".

Rosset's reputation rests largely upon his representations of Voltaire.





Left

BENJAMIN FRANKLIN

Jean Antoine Houdon
French (1741-1828)
Marble. 23" high. 55-76
Signed and dated, "J. A. Houdon, 1780"

Below—left

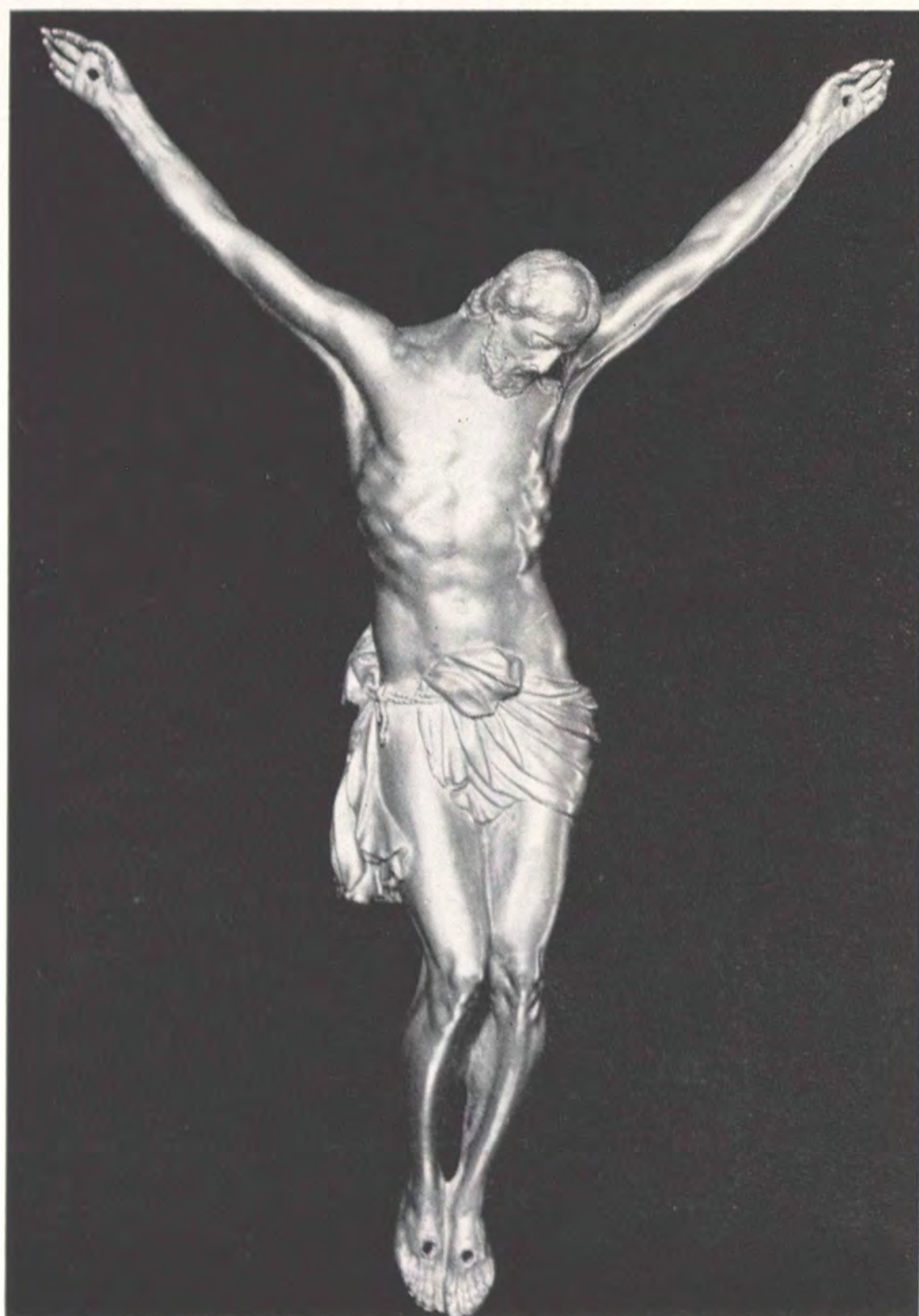
CORPUS OF A CRUCIFIX

Johann Georg Dorfmeister
Austrian (1736-1786)
Lead. 14" high. 70-2

Below—right

A TURKISH LADY AND HER ATTENDANT

Jean Etienne Liotard
Swiss-French (1702-1789)
Oil on canvas. 28½" x 22½". 56-3
About 1740





Above—left

MARS (one of a pair)

Attributed to Johann Neudecker the Younger
German (active 1710-after 1730)

Sandstone. 6' 6" high. F66-17

About 1720

Gift of the Westport Garden Club

WINTER (one of a pair)

Attributed to Johann Friederich Ziesenis
North German (1720-1787)

Yellow Obernkirchener sandstone.
5' 6" high. F71-5/1

About 1750

Gift of the Westport Garden Club

SAINTS GEORGE AND FLORIAN

Christian Jorhan the
Elder

German

(1727-1804)

Polychromed and
gilded lindenwood.

5' 8¾" high.

59-56

These figures came
originally from "Zu
den drei Mohren" in
Augsburg, an inn
built by Johann
Gunetzhainer in the
18th century.







THE ARTS—MUSIC

Gaspare Traversi

Italian (1732?-1769)

Oil on canvas.

59 $\frac{5}{8}$ " x 80 $\frac{3}{8}$ ". F61-70

About 1750

Gift of the Samuel H. Kress Foundation

Music's pendant, *Drawing*, is also part of the collection. Both use stock characters which seem to have been drawn from contemporary Neapolitan theatre.

Opposite page—top

CLOCK TOWER IN THE PIAZZA SAN MARCO, VENICE

Canaletto (Antonio Canale)

Italian (1697-1768)

Oil on canvas. 20 $\frac{3}{4}$ " x 27 $\frac{3}{4}$ ". 55-36

About 1740

Opposite page—bottom

ENTRANCE TO THE GRAND CANAL, VENICE

Francesco Guardi

Italian (1712-1793)

Oil on canvas. 18 $\frac{1}{2}$ " x 25 $\frac{1}{2}$ ". 30-21

1770-1780

While Canaletto, who worked earlier, was interested in the architecture and topography of his native city, Guardi, intrigued with transitory effects, chose to deal more thoroughly with the effect of water and light, thus anticipating one of the major concerns of Impressionism.



THE PRODIGAL SON

Giuseppe Bazzani

Italian (1690-1769)

Oil on canvas. 38 $\frac{3}{8}$ " x 49 $\frac{3}{8}$ ". F61-57

About 1750

Gift of the Samuel H. Kress Foundation

This Mantuan artist did several variations on the Departure of the Prodigal Son, and this is perhaps the earliest.



Above

APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL

Giovanni Domenico Tiepolo

Italian (1727-1804)

Oil on canvas. 33" x 41½". 30-23

About 1751

This example by Domenico is extraordinarily close in style to his father, Giovanni Battista, especially in the use of color, which relates to the latter's work at the Residenz in Würzburg.

Right

LE LEVER

Pietro Longhi

Italian (1702-1785)

Oil on canvas. 27½" x 23". 54-37

About 1740

Unlike others of his Venetian contemporaries whose interest lay more with the topography of the city, Longhi characterized Venice indoors.





Left

THE MARRIAGE AT CANA

Sebastiano Ricci

Italian (1657-1734)

Oil on canvas. 65" x 53". 59-2

This painting was formerly in the Chatsworth collection, having been bought from the artist by the 3rd Earl of Burlington. The overall composition relates to Veronese's version in the Louvre, and certain other elements seem to have been adapted from similar works by Tintoretto and Zuccaro.

Right

TRIUMPH OF THE CROSS

Corrado Giaquinto

Italian (1699/1700-1765)

Oil on canvas. 32 $\frac{3}{8}$ " x 53 $\frac{7}{8}$ ". 47-6

About 1744

This large modello or sketch was done for a commission received by Giaquinto in 1744 for "The Glory of Constantine" for the vaulting of the church of Santa Croce in Gerusalemme, in Rome.





Left

MARTYRDOM OF ST. BARTHOLOMEW

Giovanni Battista Pittoni

Italian (1687-1767)

Oil on canvas.

27½" x 14½". 47-29

At the time Pittoni was working, the Venetian style had international appeal, and he worked for the courts of France, Spain and Russia, as well as those of Turin, Parma and Naples. This sketch was done for an altar piece in the Basilica of Saint Anthony in Padua.

Below—right

NARCISSUS

Attributed to Filippo Parodi

Italian (1630-1702)

Polychromed and gilded chestnut wood.

5' 11¼" high. 63-1

From Genoa, Parodi was influenced by Bernini, with whom he worked from 1655 to 1661, and by Pierre Puget, the great expatriate master of Genoese late Baroque.

Below—left

VENUS DE MEDICI

Massimiliano Soldani

Italian (1656-1740)

Bronze. 5' 2½" high. F73-3

About 1710

Acquired through the Elmer F. Pierson Foundation

Having begun as a medalist, Soldani turned to sculpture in the late 1680's, gaining fame as a virtuoso handler of bronze. He is known to have executed several free copies of the life-size Medici Venus in the Grand-ducal collections in the Uffizi, but only three are traceable.





Above

TAVERN SCENE: AN EVENING AT THE ROSE

William Hogarth
English (1697-1764)
Oil on canvas. 25" x 30". 56-2
About 1735

The final composition, for which this is a sketch, is in the Sir John Soane Museum, London. It represents Scene III from Hogarth's famous series, *The Rake's Progress*.

Right

REPOSE

Thomas Gainsborough
English (1727-1788)
Oil on canvas. 48" x 58½". 31-56

One of the artist's favorite pictures, *Repose* was set aside as a wedding portion for his daughter, Margaret. See page 186 for preparatory study for this painting.





Above

SIR GEORGE COOKE, BART.

Joseph Wright of Derby

English (1734-1797)

Oil on canvas. 29 $\frac{1}{4}$ " x 24 $\frac{1}{2}$ ". 30-19

About 1770-71

Formerly attributed to John Singleton Copley, this portrait is now thought to be the work of Joseph Wright of Derby.

Left

THE TAMBOURINE GIRL

John Hoppner

English (1758-1810)

Oil on canvas. 7' 10 $\frac{1}{2}$ " x 4' 11". 45-1

Gift of Mr. Robert Lehman

Hoppner departed from portraiture to produce this composition in a more imaginative and romantic fashion known as the "fancy way".

The Starr Collection of Miniatures

European and American

The art of miniature painting, which in reality was a development of the ancient craft of illumination, did not become an art in itself until the fifteenth century, and only in the sixteenth century, under the influence of Hans Holbein the younger, did it first reach high standard. From that time on, particularly in England, there were artists of importance who either specialized in painting in this small scale or practiced it together with the painting of easel pictures.

The majority of miniatures were portraits designed as personal keepsakes and supplied the demand that photographs do today. Their delicacy and preciousness were emphasized by frames set with pearls, diamonds, rubies, and sapphires. Some miniaturists were, in fact, jewelers and goldsmiths as well as painters, notably: Nicolas Hilliard, the court painter to Elizabeth I and James I; and Jean Petitot, who painted for Charles I, Louis XIV, and Cardinal Mazarin.

The works of Holbein, Hilliard, Oliver, Hoskins, Samuel Cooper, Meyer, Cosway, and Smart form a virtually unbroken line of surpassing excellence in miniature painting over three centuries, and these artists were supported by contemporaries of nearly equal merit. In America the Peale family, John Singleton Copley, and Edward Greene

Malbone attained a quality comparable to the work of the artists in England.

Over the past twenty years, Mr. and Mrs. John W. Starr have devoted themselves to the study and collecting of miniatures. The extent of their zeal and of their knowledge is reflected in their collection. Quality has ever been the first consideration, with historical completeness having only secondary importance. But to a surprising degree, both ideals have been amply fulfilled. At the time of the twenty-fifth anniversary of the Gallery (December 11, 1958), Mr. and Mrs. Starr (through the Starr Foundation) gave the major part of their collection to the Nelson-Atkins Gallery. A further testimony to their zeal and feeling for completeness and order was the gift in 1965 of the special collection of miniatures by John Smart. This group contains a dated example for each year of his activity from 1760 to 1811, and thus provides a rare opportunity to envision the whole development of the artist. These two magnificent gifts add to the Gallery a facet of Western art hitherto not represented. For those with a special interest in miniatures, there is available a catalogue of the Starr collection which illustrates every one of the two hundred fifty-five miniatures that comprise the collection.

RET



DOROTHEA, COUNTESS OF
SUNDERLAND

Samuel Cooper

English (1609-1672)

Watercolor on paper. F58-60/14

Signed and dated: S. C. 1653



GEORGE CLIFFORD, EARL OF
CUMBERLAND

Nicolas Hilliard, English (1547-1619)

Watercolor on vellum. F58-60/188

About 1590-1592



ELIZABETH CLAYPOOLE

Thomas Flatman

English (1633/7-1688)

Watercolor on paper. F58-60/173

Signed: F

*All miniatures
reproduced actual size (except as noted)*



LOUIS XIV

Jean Petitot
French (1607-1691)

Enamel on gold.
1 1/16" x 1".
F58-60/104



DUCHESS OF
BUCKINGHAM

Christian Frederick
Zincke
German
(1683-1767)
Enamel on metal.
1 3/4" x 1 1/2".
F58-60/166



PORTRAIT OF A LADY WITH DOG

Bernard Lens
English (1682-1740)
Watercolor on ivory. 2 1/4" x 3 1/4". F58-60/85



W. N. W. HEWETT

Richard Cosway
English (1740-1821)
Watercolor on ivory. F58-60/178



MARY, COUNTESS OF THANET

Ozias Humphrey
English (1742-1810)
Watercolor on ivory. F58-60/174
Signed: O. H.



PORTRAIT OF A LADY

George Engleheart
English (1752-1829)
Watercolor on ivory. F58-60/43

John Smart, English (1741/42-1811)



PORTRAIT OF
A MAN

Watercolor on ivory.
F65-41/1

Signed and dated:
J. S. 1760



PORTRAIT OF A MAN

Watercolor on ivory. F58-60/134

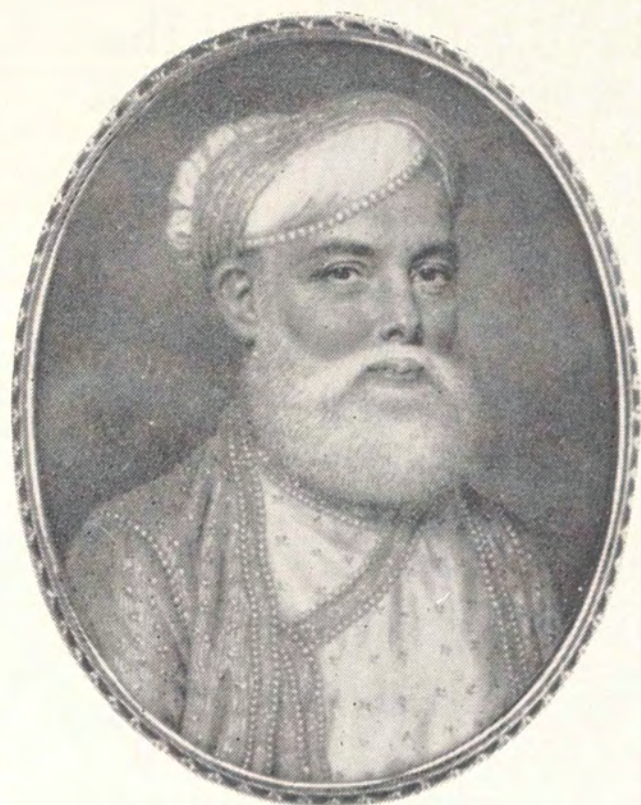
Signed and dated: *J. S. 1783*



PORTRAIT OF A LADY

Watercolor on ivory. F58-60/127

Signed and dated: *J. S. '86*



Left

MOHAMMED ALI,
NAWAB OF ARCOT

Watercolor on ivory. F71-32

Signed and dated: *J. S. 1788 I*

Right

MR. BLACKBURNE

Watercolor on paper, 4 $\frac{3}{4}$ " x 4"

Signed and dated: *John Smart pinxt
Feby 1811*



Left

MARY ANN SMITH

Edward Greene Malbone

American (1777-1807)

Watercolor on ivory. F58-60/87

Right

ANTONIO CANOVA

Friedrich Heinrich Füger

German (1751-1818)

Watercolor on ivory. F58-60/59



For additional American miniatures see page 171.

The Nineteenth Century

Though there were interesting and even important schools of painting elsewhere in both Europe and America, the sequence of nineteenth century art styles is best studied in France, where Paris continued to exert the heaviest influence on changes in expression. These periods were well remarked within their own times and were: Neo-Classicism (fl. 1800-1825), Romanticism (fl. 1825-1845), Realism (fl. 1845-1865), Impressionism (fl. 1870-1886), and Post-Impressionism (1886-1900), with its collateral styles, symbolism and pointillism (or Neo-Impressionism).

During the course of the century historical factors made their particular imprint on the arts. At its commencement the short-lived republic of the Directoire period (1795-1799) sought to recreate the spartan virtues of the early, ancient Roman republic, a concern which was carried over in the starchy, correct Neo-Classical style spearheaded before the turn of the century by the French master Jacques Louis David. The successive Napoleonic campaigns and annexation later of Algeria (1830) provided a more exotic impetus for the growing French romantic imagination to dwell upon. Hence, the rise of a school of painting led by Eugene Delacroix which featured color, as opposed to Neo-Classical strictness of line, and exotic high-blooded subject matter accompanied by a nervous painting technique in which the artist's emotional involvement with his theme was allowed more emphasis than in previous European painting. Fairly early in the century, the restricted Neo-Classical palette was sometimes combined with the romantic viewpoint, as in Ingres's *Portrait of the Sculptor Paul LeMoigne* in the Nelson Gallery collections. During the first half of the century the modern idea of the artist as a romantic rebellious figure emerged and was stereotyped for posterity in Henri Murger's novel of Parisian art life in a garret, *La Vie Bohème*.

Expanding urbanization led to such industrial architectural monuments as the Eiffel Tower in Paris (1889), and also to an expanding repertory of exciting subjects to paint for those who looked beyond surface proprieties. When Claude Monet painted the interior of the Saint-Lazare railway station with effects of smoke and steam puffed by locomotives against the prismatic glass and iron roof, he was reacting positively to all these urban implications. In a similar vein, the Nelson Gallery's Monet painting of the *Boulevard des Capucines*,

PARIS (1873-1874) sets down with extreme rapidity of observation the hustle and bustle of the centralized nineteenth century urban scene.

Open-air painting came into prominence with the so-called "school of 1830" artists such as Corot, Millet, Rousseau, and in England, Constable and Turner, who romantically forsook the city for the country; in Corot's case, to record nature at first-hand, and in the case of Millet, with Biblical overtones.

Impressionism concentrated not only on the immediate aspects of nature, but upon the recording of its environmental factors, temperature, weather, and instant change. The atmospheric way the eye perceives reality, not reality itself, is the true subject of Impressionist paintings by Monet, Pissarro, Sisley, and the early Renoir. Their revolutionary way of painting liberated fully the colorism and nervous brushwork of the Romantics, as tempered by the objectivity of the realists and the influence of photography.

By 1886, Impressionism had exhausted much of its potential as a collective movement. After this date its chief practitioners went separate ways: Renoir revived his interest in drawing and solidarity of subject matter, as in the Nelson Gallery *Portrait of Paul Haviland*. Paul Cézanne went on to become the most important artist of Post-Impressionism, adducing a profound study of the enduring structural aspects of nature. His *Montagne Sainte-Victoire*, painted at the end of his life, actually contains more than one vanishing point, a multiple viewpoint toward composition hinting at such twentieth century phenomena as Cubism and stroboscopic photography. Vincent Van Gogh pioneered the emotional aspects of modern painting and became a forerunner of Expressionism, while Paul Gauguin invested his exotic paintings of Tahiti with a subjective and highly colored symbolic content, related in turn to the poetics of *fin-de-siècle* symbolists such as the painter Redon and the poet Mallarmé. Georges Seurat, the leading Neo-Impressionist, sought to refine Impressionist informality by strict adherence to a technique composed of small dot-like reticles of pigment set down according to scientific laws of color and harmony. By their liberated attitude toward form, expression, and color the Post Impressionists set the stage for the advent of early twentieth century Fauvism, Cubism, and Expressionism. R.T.C.



**DON IGNACIO OMULRYAN Y
ROURERA**

Francisco Goya y Lucientes
Spanish (1746-1828)

Oil on canvas.

33 $\frac{1}{4}$ " x 25 $\frac{1}{4}$ ". 30-22

Signed and dated 1815

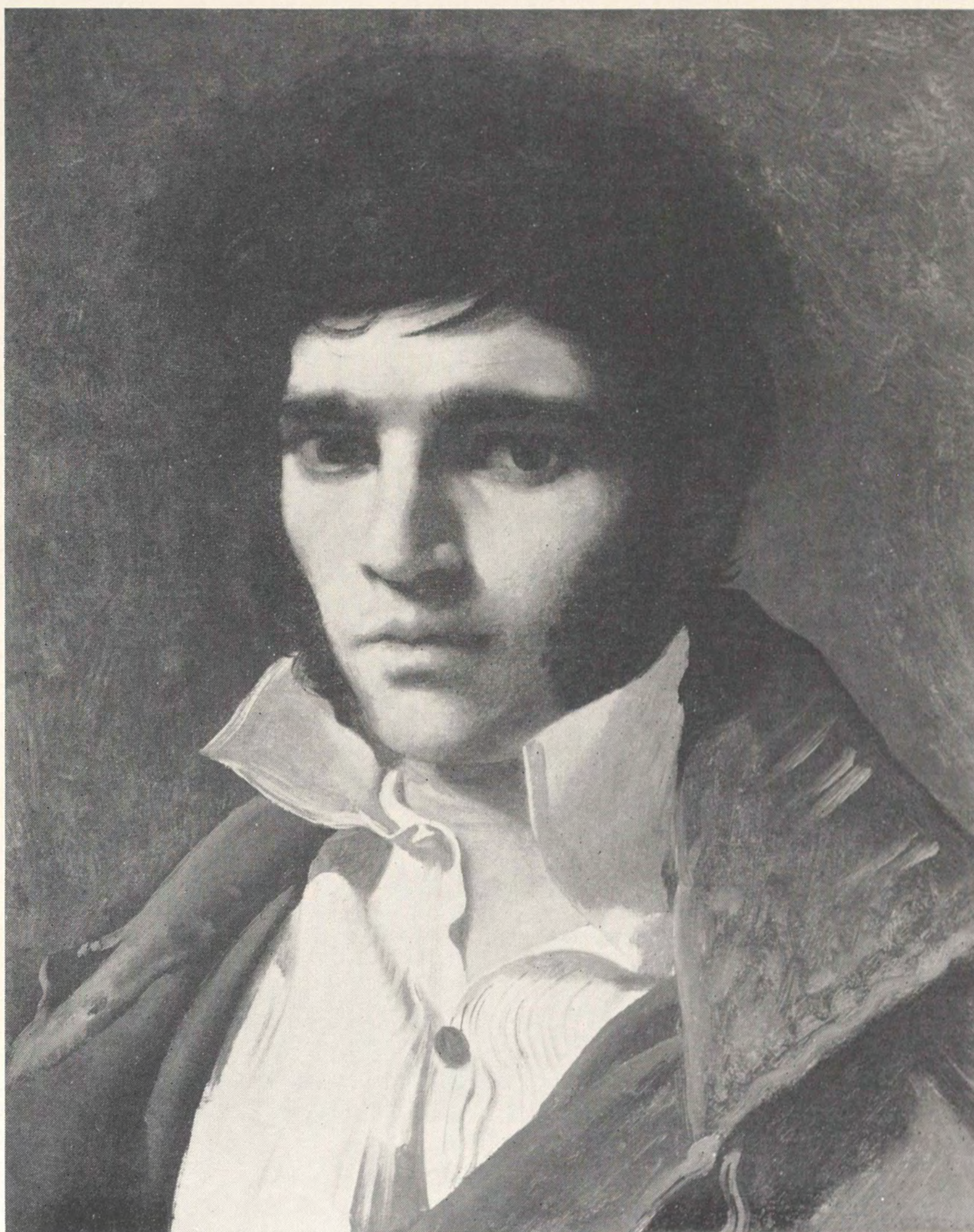
This magnificent portrait coming from one of the most productive periods of Goya's life is inscribed on the papers in the sitter's hand: *Ilmo Sor Dn Ygnacio / Omulryan y Rourera Mino / del Consejo y Camara de / Yndias / Por Goya. 1815*. Don Ignacio was Minister of the Indies in the corrupt government of Charles VII. Using black as his ground, Goya has modelled over it with solid pigment of light tones utilizing the black foundation for his shadows, instead of the more usual method of drawing transparent glazes over a brilliant underpainting.



DIANE DE LA VAUPALIÈRE,
COMTESSE DE LANGERON

Jacques Louis David, Circle of
French, About 1790
Oil on canvas. 50 $\frac{3}{8}$ " x 37 $\frac{3}{4}$ ". 54-66

Daughter of the Marquis de Vaupalière and wife of a brilliant army officer, the Count de Langeron, Diane de la Vaupalière was a noted beauty of her time. The soft, Greuzian qualities of the sitter's face are reminiscent of the Rococo, while the details of setting come directly from Neo-Classicism. Such a dichotomy within a single composition seems unlikely in the work of David himself.



PORTRAIT OF THE SCULPTOR PAUL LEMOYNE

Jean Auguste Dominique Ingres

French (1780-1867)

Oil on canvas. 18 $\frac{5}{8}$ " x 14 $\frac{1}{2}$ ". 32-54

About 1808

This darkly romantic portrait of the sculptor Lemoyne, a friend and fellow student of Ingres, was done while both artists were in residence at the French Academy in the Villa Medici, Rome. This painting is close in feeling to the portrait of Granet done in 1807. Ingres gave the canvas to Lemoyne at the time he completed it, and many years later when he found it in another collection he declared: "The wretched man has sold himself." Lemoyne was four years younger than Ingres and exhibited at the Salon from 1814 until 1837.



THE DELL IN HELMINGHAM PARK

John Constable

English (1776-1837)

Oil on canvas. 44 $\frac{5}{8}$ " x 51 $\frac{1}{2}$ ". 55-39

1826

Here Constable anticipates by half a century the subject matter and technique of the French Impressionists. This picture was exhibited at the Royal Academy in 1830.

Right

VIEW IN BOULOGNE

Richard Parkes Bonington

English (1801-1828)

Oil on canvas. 18" x 24". 38-12

Signed and dated 1824

Although born in England, Bonington lived for nine years in France and spent the year of 1824 in or near Boulogne.





Mrs. WILLIAM LOCK OF
NORBURY

Sir Thomas Lawrence
English (1769-1830)
Oil on panel.
30" x 24½". 54-36
1827

Painted when Mrs. Lock of Norbury Park was seventy-seven, this portrait, considered by Lawrence in his correspondence to be one of his finest achievements, foreshadows, in its freedom of brushwork and use of color, the work of Renoir. Mrs. Lock, the wife of William Lock, the famous antiquary, was the mother-in-law of John Angerstein, founder of Lloyds of London.



MASTER ALEXANDER
MACKENZIE

Sir Henry Raeburn
Scottish (1756-1823)
Oil on canvas.
30" x 25". 32-101
1822

Raeburn was sixty-seven when he completed this portrait of Master MacKenzie; it was the tenth portrait of the Portmore branch of the MacKenzie family to have been done by the painter. This celebrated group remained together for more than a century before being dispersed. Shortly after sitting for this portrait, Alexander died at the age of seventeen.



THE FISH MARKET AT HASTINGS BEACH

Joseph Mallord William
Turner

English (1775-1851)

Oil on canvas.

35 $\frac{3}{4}$ " x 47 $\frac{1}{2}$ ". 31-74

Signed and dated 1810

In this early painting by Turner, the influence of seventeenth century Dutch painting combines with an increasing interest in atmospheric effect. It was first exhibited by Turner at his own Harley Street gallery, London, in 1810.



Left

A MUSICAL ANGEL

Sir Edward Burne-Jones

English (1833-1898)

Opaque water color on paper
mounted on canvas.

64 $\frac{1}{4}$ " x 22 $\frac{3}{4}$ ". F59-59

Signed and dated 1878-94

Gift of Mr. and Mrs. Milton
McGreevy through the
Westport Fund

Burne-Jones's penchant for flattening and rearranging figures into a two-dimensional pattern anticipated art nouveau principles of design. This is a study for a stained glass window at Christ Church Cathedral at Oxford. It was part of a program depicting St. Cecilia flanked by two musical angels in adjoining windows, set above three windows depicting the life of the saint. This commission was executed between 1873 and 1875.

Right

L'ATTENTE (WAITING)

Jean François Millet

French (1814-1875)

Oil on canvas.

33¼" x 47¾". 30-18

1860

The personal symbolism of this painting (The Story of Tobit and Anna) is strong, for Millet did it soon after the death of his mother, whom he had been able to visit only at long, irregular intervals. It was exhibited in the Salon of 1861.



Left

COWS DESCENDING THE HILLS AT SUNSET

Theodore Rousseau

French (1812-1867)

Oil on canvas. 26¼" x 32¼". 30-11

About 1834-1836

This canvas is undoubtedly a variant of Rousseau's famous *Descent des Vaches* which was refused by the Salon of 1836.

Right

THE OISE RIVER AT AUVERS

Charles François Daubigny

French (1817-1878)

Oil on panel. 15" x 26". 33-164

Signed and dated 1874

Painting from a houseboat, Daubigny captured the "sleeping water" of the Oise in numerous compositions such as this.



Right

Portrait of Jo

Gustave Courbet

French (1819-1877)

Oil on canvas. 20 $\frac{3}{4}$ " x 25". 32-30

1865-1866

The portrait of Joanna Heffernan, Whistler's beautiful Irish mistress, was painted several times by Courbet while he and Whistler were working in Trouville in the summer of 1865. This canvas is possibly the earliest of the versions.



Left

Low Tide

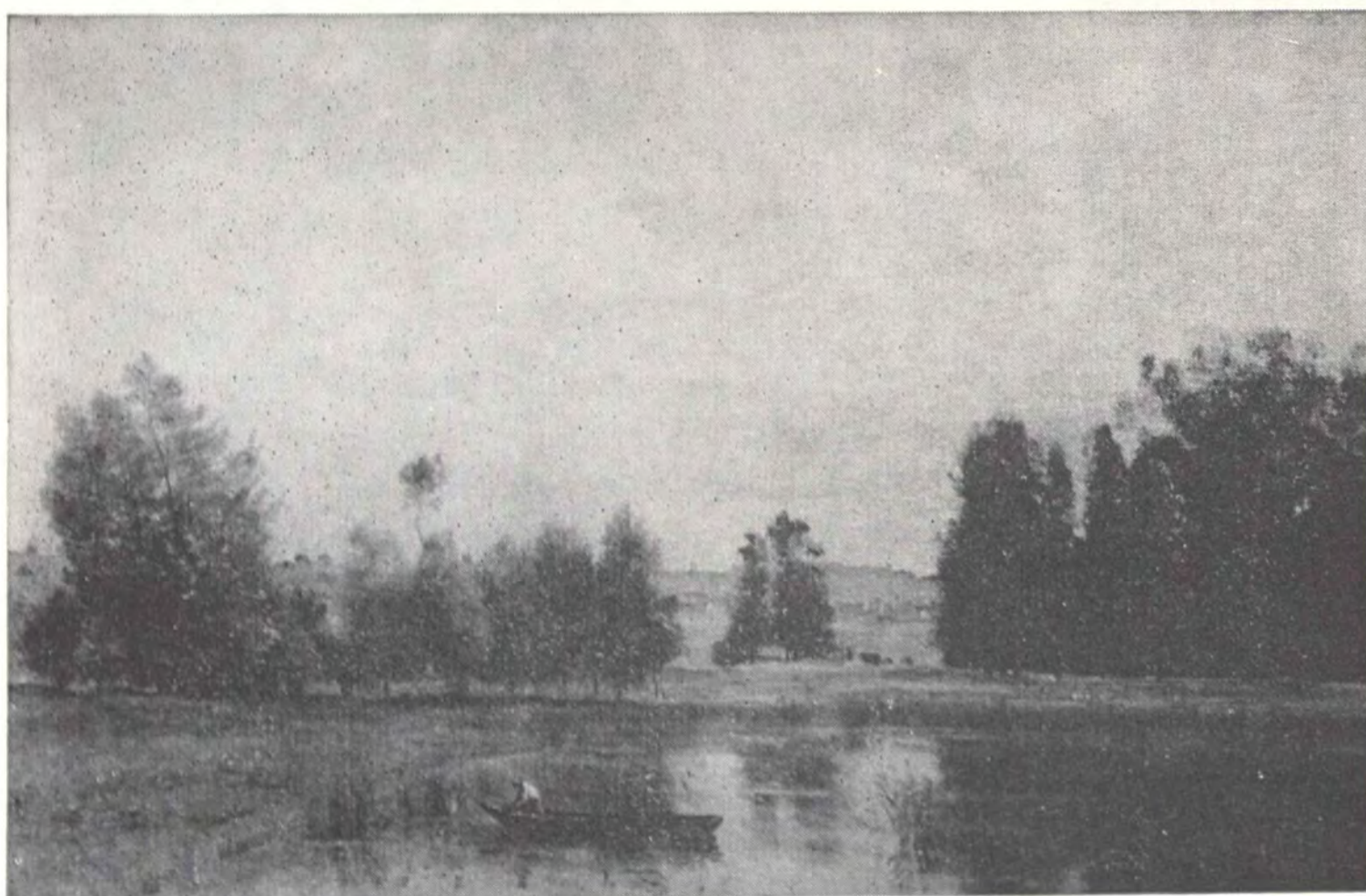
Gustave Courbet

French (1819-1877)

Oil on canvas. 17 $\frac{1}{2}$ " x 24 $\frac{3}{4}$ ". 35-330

About 1865

Courbet's more forceful method of execution has been tempered with a certain Whistlerian gentleness in this intimate portrait of the sea.



Left

The Grove of Willows

Jean Baptiste Camille Corot

French (1796-1875)

Oil on canvas. 16" x 24". 31-48

1865-1872

Using tonal values rather than drawing and color, Corot creates light, form, and space.



Left

SEASIDE VILLAGE

Eugene Boudin

French (1824-1898)

Oil on canvas.

9 1/4" x 15 3/4". 32-177

Signed and dated 1873

Boudin was a strong formative influence in the development of Claude Monet.

Right

FLOWER PIECE

Henri Fantin-Latour

French (1836-1904)

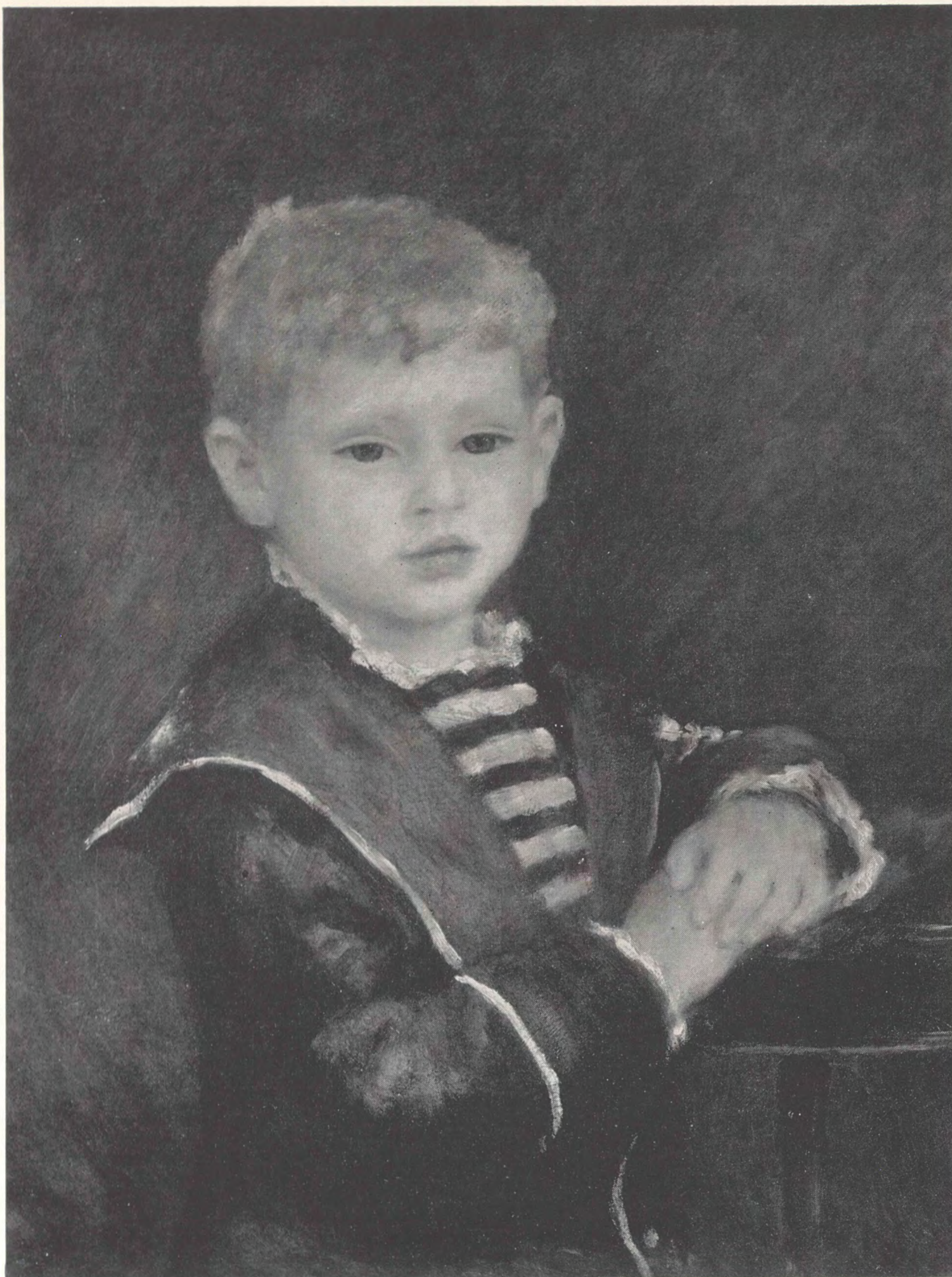
Oil on canvas.

26 3/4" x 24 3/4". 33-15/2

About 1882

Although Impressionism is a dominant force in late nineteenth century French painting, Fantin-Latour harks back to a more traditional vision, that of the Dutch seventeenth century, and he takes great care to reconstruct reality in fine detail on the canvas.





PORTRAIT OF PAUL HAVILAND

Pierre Auguste Renoir

French (1841-1919)

Oil on canvas. 22 $\frac{5}{8}$ " x 17". 55-41

Signed and dated 1884

Limoges, the city of Renoir's birth in 1841, was famed for its porcelain industry. Though the Renoir family moved to Paris in 1845, Renoir's early training was as a decorator of porcelain. This gave him a sensitivity to delicacy of surface which was translated into his painting in the 1870's and 1880's, and is reflected in this portrait, notable for its enamel-like surface.

Paul Haviland was a member of the American family which established an atelier for the manufacture of porcelain at Limoges in 1840. Under the family trade name, Haviland china soon achieved an international reputation and market.



PORTRAIT OF LISE CAMPINEANU

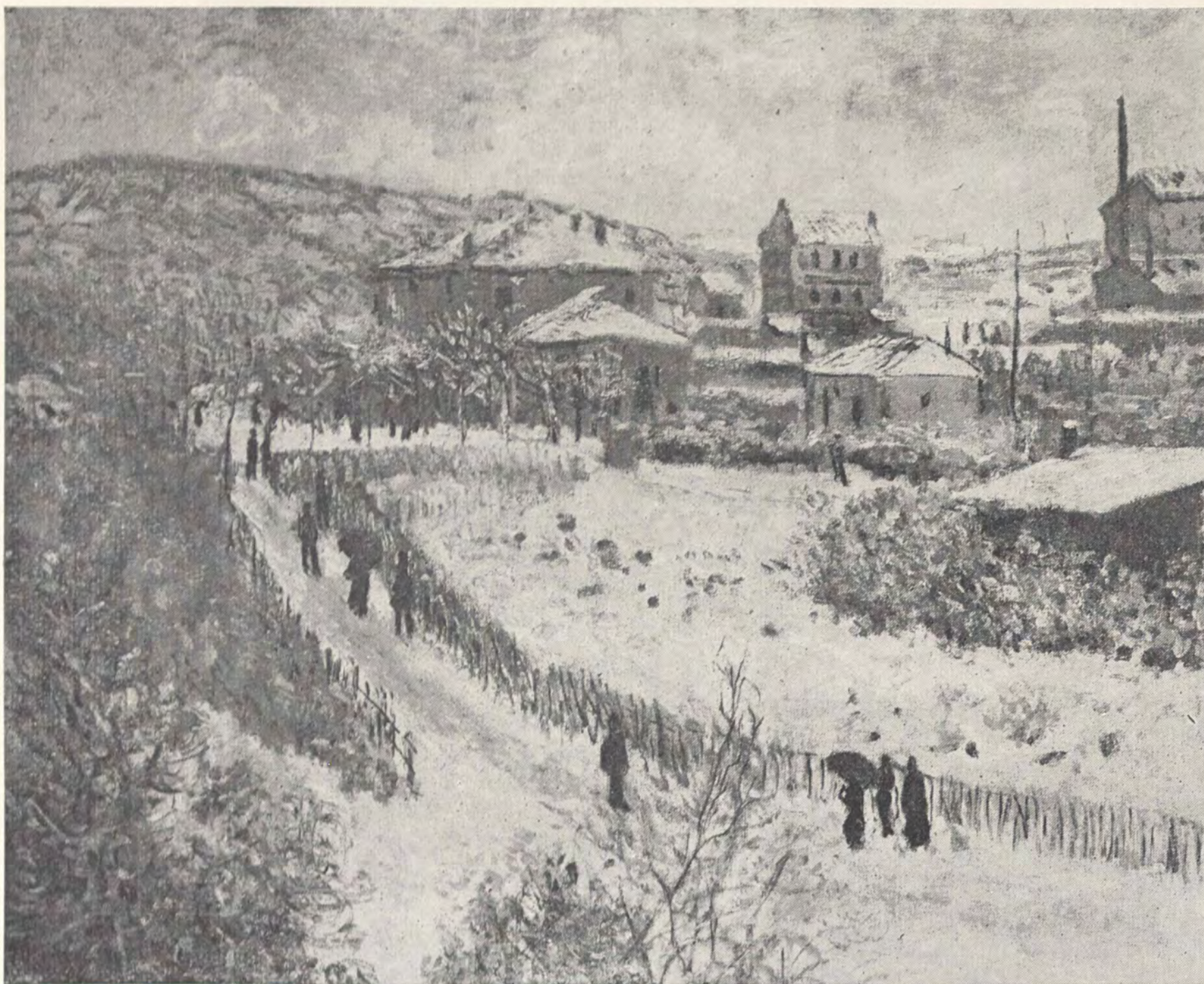
Edouard Manet

French (1832-1883)

Oil on canvas. 22" x 18½". 36-5

Signed and dated 1878

Fifteen years before this engaging portrait of his physician's young daughter was done, Manet had outraged the art establishment of France with his now famous *Dejeuner sur l'herbe*. As the leader of the newly-born *avant garde*, Manet led the way toward a fresh vision which would ultimately be manifested in the Impressionism of Monet and his companions. Here, the brilliant talent of Manet the colorist has been exploited to the fullest, for he has contrasted the delicate flesh tones of the young sitter against the richest of wine-colored backgrounds, and with quick, sure strokes of his brush he has captured the alert, compelling, and sophisticated personality of the child.



Left

VIEW OF ARGENTEUIL

Claude Monet

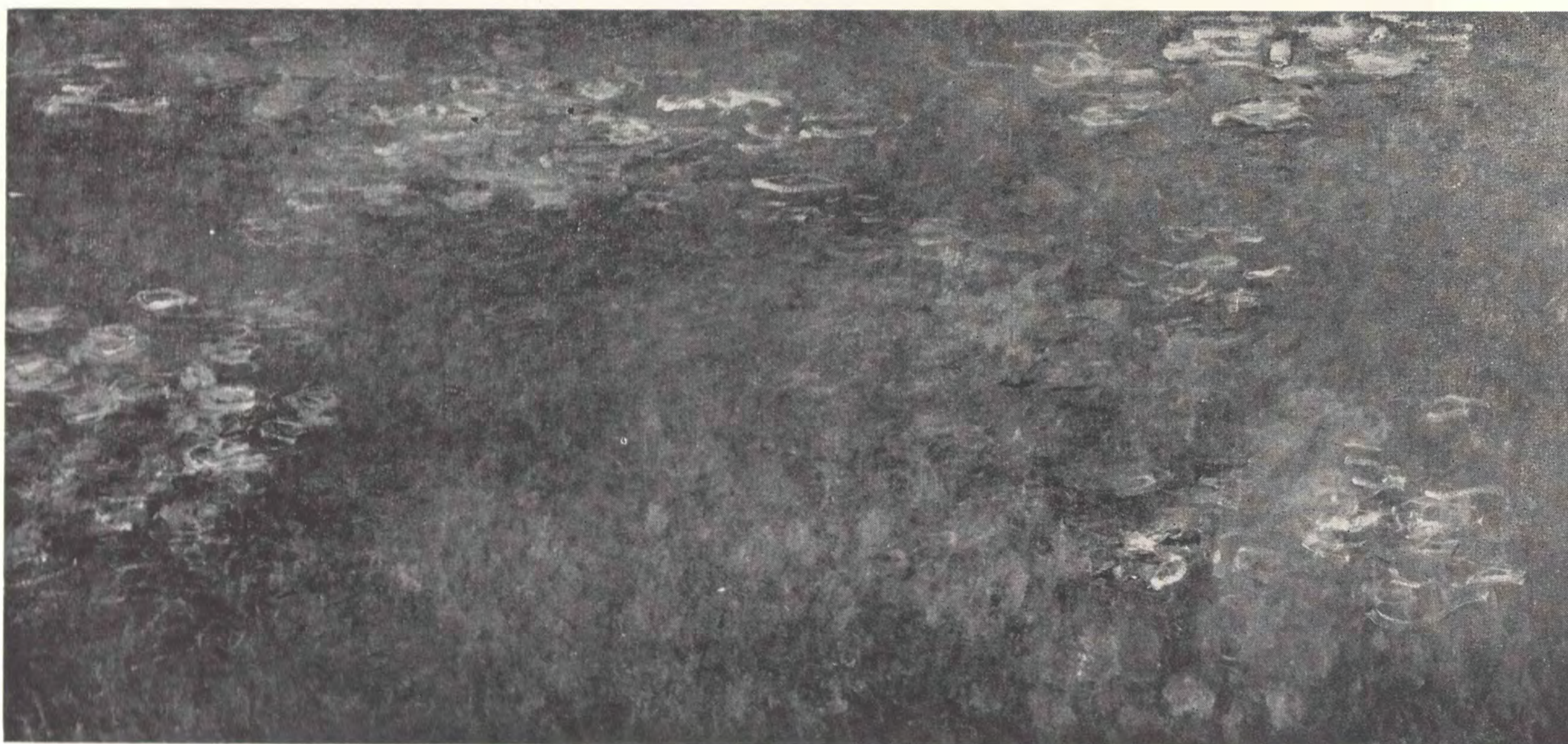
French (1840-1926)

Oil on canvas.

25 $\frac{5}{8}$ " x 21 $\frac{5}{8}$ ". 44-41/3

About 1875

This canvas comes from early in the classic phase of Impressionism (1874-1886). Monet's use of broken, comma-like strokes of pure, unmixed color set the pace for others like Renoir, Pissarro, and Guillaumin who were also experimenting with this new vision.



NYMPHÉAS

Claude Monet

French (1840-1926)

Oil on canvas. 79" x 167 $\frac{1}{2}$ ". 57-26

About 1919-1926

Of the Impressionists, Monet was the only one to continue in the style until his death. His vision became broader and more expansive in the later years, as can be seen in this example, which relates to the series of eight monumental *nymphéas* canvases given to France and installed in the Orangerie in Paris in 1927.



Left

MARKET AT PONTOISE

Camille Pissarro

French (1831-1903)

Oil on canvas. 17 $\frac{3}{4}$ " x 14 $\frac{5}{8}$ ". 33-150

Signed and dated 1895

Bottom—left

LE JARDIN DES MATHURINS, PONTOISE

Camille Pissarro

French (1831-1903)

Oil on canvas. 44 $\frac{3}{8}$ " x 65 $\frac{1}{8}$ ". 60-38

Signed and dated 1876

Although a member of the Impressionist group, Pissarro was a decade older than Monet or Renoir and just that much closer to the academic tradition. His compositions are generally more solidly structured than those of his younger companions. In both of these examples Pissarro has chosen to depict people and architecture, forms usually shunned by Monet, for they do not lend themselves easily to the dematerialization of the Impressionist aesthetic. This painting was included in the Impressionist Exhibition of 1877.





HEAD OF A PEASANT

Vincent Van Gogh

Dutch (1853-1890)

Oil on canvas. 17½" x 13¼". 37-1

1884-1885

In the winter of 1884-1885 Van Gogh was living with his parents in Neunen; he was depressed and nearly defeated. His subjects at this time were the peasants with whom he felt a true kinship. This *Head* is one of numerous preparatory studies for his most important work from this period, *The Potato Eaters*. Remarking about these people Van Gogh said: "they reminded one of the earth, sometimes they seemed modelled from it." Using a palette of greens, browns, and blacks, Van Gogh has objectified that feeling on canvas.

THE OLIVE GROVE

Vincent Van Gogh

Dutch (1853-1890)

Oil on canvas. 29¾" x 37". 32-2

1889

This scene painted late in 1889 demonstrates the artist's style after he had taken from Impressionism those qualities he could absorb. His vision is more violent and tortured, spawned by unbridled emotion, than the usually delicate vision of the earlier generation. Stylistically he relates more to the coming generation of Expressionists in Germany who, like Van Gogh, sought release in their work.





LA MONTAGNE SAINTE-VICTOIRE

Paul Cézanne

French (1839-1906)

Oil on canvas, 25½" x 32". 38-6

About 1904-1906

For Cézanne the nature of things was not light but form. He could not accept the formlessness of much of the painting done by his colleagues. Evident in this often-repeated composition is his adherence to this principle. Color is the key to his aesthetic but it is laid on not in quick dashes, but rather in broad patches.



STUDY FOR "LA BAIGNADE"

Georges Seurat

French (1859-1891)

Oil on panel. 6 $\frac{7}{8}$ " x 10 $\frac{3}{8}$ ". 33-15/3

About 1883-1884

Seurat's reputation rests largely upon seven major paintings, the first of which was *La Baignade*, for which this is a preliminary study or *croqueton*, as the artist called such sketches. These sketches were painted on the spot, near Asnières, and thirteen of them have survived. Although Seurat's vision has been influenced by the Impressionists, he relates more to "scientific" painters of the Renaissance like Uccello and Piero della Francesca.

Right

REVERIE

Paul Gauguin

French (1848-1903)

Oil on canvas. 37" x 26 $\frac{3}{4}$ ". 38-5

Signed and dated 1891

In 1891 Gauguin left his conventional life in France for the "simple" pleasures of the South Seas. There he found abundant inspiration for his sense of color, as this portrait of his native wife, Tehura, attests. Also at work in this composition is a strong interest in organic linear pattern characteristic of much of the *fin-de-siècle* style.



STUDY FOR THE SAILOR

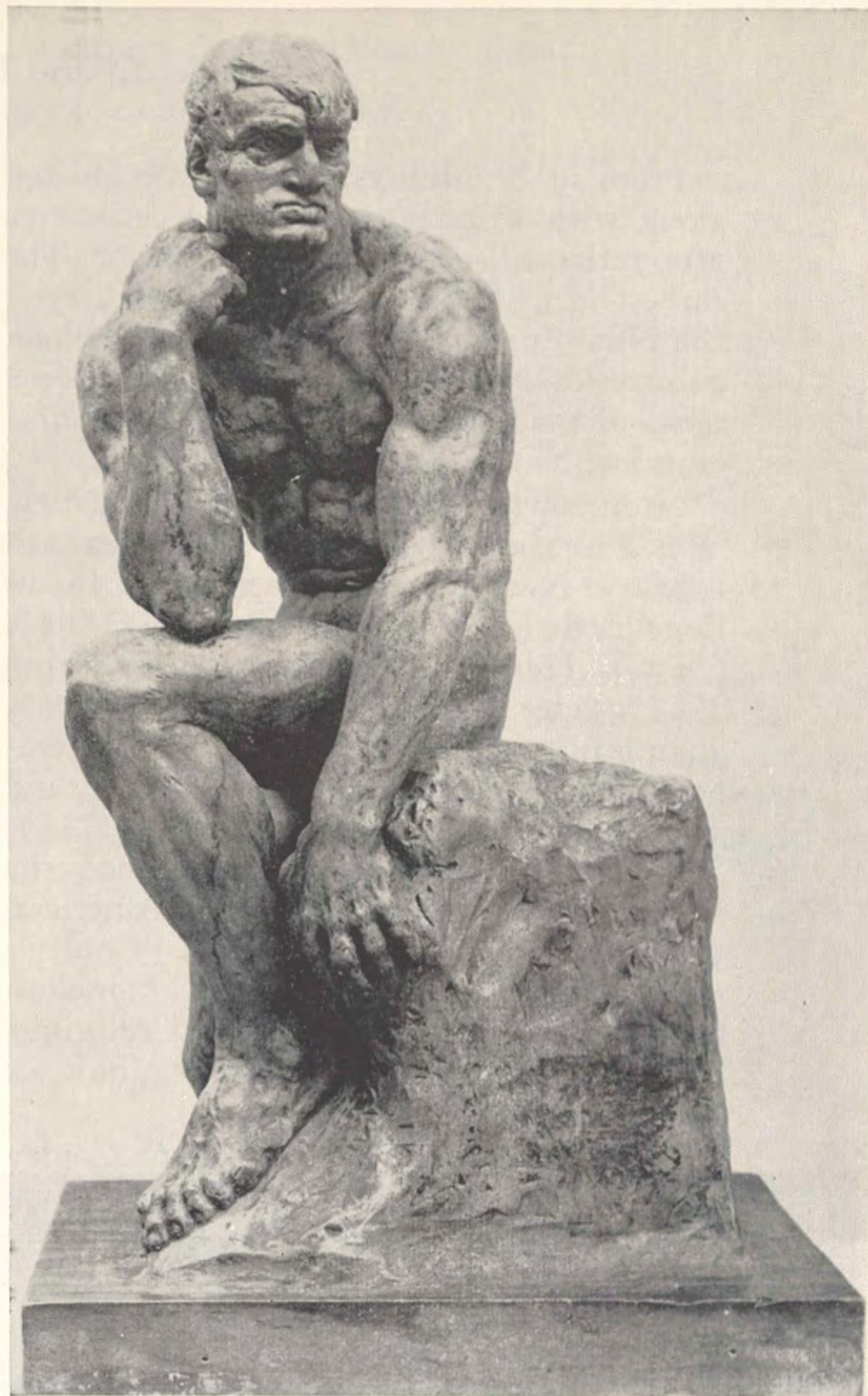
Auguste Rodin

French (1840-1917)

Wax. 14½" high. 58-61

1874-1875

Long thought to be a study for *The Thinker*, this wax figure may rather be an early maquette for *The Sailor* for the Loos Monument in Antwerp. If this is true, the piece would date not post-1880 but 1874-1875. Several Michaelangelesque characteristics mark this nude and would seem to suggest the earlier date.



ADAM

Auguste Rodin

French (1840-1917)

Bronze. 6' 5" high. 55-70

1880

Adam, along with *Eve*, *The Three Shades*, and *The Thinker*, were the largest figures associated with Rodin's monumental scheme for *The Gates of Hell*. This early strike, executed in 1880, comes from the estate of Alexis Rudier, Rodin's *fondeur*, and it long stood in his private garden in France.

American Painting

Eighteenth and Nineteenth Centuries

From its beginnings, American painting, along with architecture and the decorative arts, reflected styles current in Europe. The earliest identifiable artists in this country—the New England limners, and the Patroon painters of New Amsterdam—produced a series of portraits which were the first of a long line of American primitives.

Numerous trained artists came to the New World in the early years of the eighteenth century. Notable among them were Justus Engelhardt Kühn (arrived Annapolis 1708), Gustav Hesselius (arrived Philadelphia 1711), Peter Pelham (arrived Boston 1726), John Smibert (arrived Boston 1729), Jeremiah Theus (arrived Charleston 1739), and Joseph Blackburn (arrived Boston 1753). These were the men who established the foundation on which was built an American style of painting. Smibert was Copley's model; Pelham, his foster-father. Hesselius, since he painted narrative and religious paintings in addition to portraits, finds his fulfillment in the Peales.

In 1738 were born John Singleton Copley and Benjamin West, the first two American artists whose work surpassed a provincial or colonial style. West left for Italy in 1759 and later settled in London, never to return. West's work, in the strictest sense, belongs to a study of British painting, but his influence on the artists of his native land was considerable since every American who came to England to study received his help and encouragement. Copley, Earl, Stuart, Fulton, and Morse were all directly fostered by Benjamin West.

More significant as an American painter was John Singleton Copley. Of formal training Copley had little until after he was fully matured as an artist. He learned what he could from his foster-father and from looking at the work of Smibert and Blackburn. But so prodigious was his talent that he quickly surpassed his models and produced a wealth of portraits of New England statesmen, merchants, and their wives which are among the most lively documents of the pre-Revolutionary years. But Copley felt that his provincialism made him inferior. In 1774 he sailed for England where he became more proficient technically at the expense of his ability to penetrate the personality of his sitters.

The history of eighteenth century American painting followed closely the pattern already seen in Copley. English training under West, coupled with a tour to Italy and particularly Rome, became the virtual rule. Not until the nineteenth century did the native artist begin to turn to his own country for inspiration and original subject matter.

The growing national pride in the wonders of the American continent, together with the flowering of Romanticism, made it only natural that a school of landscape painting should follow. The formation of the National Academy of Design in 1826 provided an annual exhibition that brought together the work of painters like Thomas Cole, Thomas Doughty, Alvan Fisher, and many others who were portraying the scenic beauty of New England, New York, and Pennsylvania. The flourishing success of these Hudson River painters inspired a host of followers. Not least among the wonders of America was the Indian. European visitors and native artists alike traveled beyond the Alleghenies to find and paint the red man and his way of life.

A further aspect of the romantic movement was the painters' growing interest in the sights and scenes of everyday life as evidenced in the still life painting of Raphaele, James, and Sarah Peale, and John Francis, and the genre painting of men like Inman, Mount, and Bingham. George Caleb Bingham attracted attention in the East because of his paintings of life in Missouri, which was then little more than a frontier, but one that was playing an increasingly important role in national politics and economy.

The artists who appeared after the Civil War, men like Winslow Homer and Thomas Eakins, no longer looked on nature in the dreamy-eyed manner of the Hudson River School, but found their chief interest in technical matters of seeing and painting, and thus looked toward the French School of painting and the development of Impressionism. By the time of the great Philadelphia Centennial Exhibition of 1876, it was apparent that American art was entering on a period of ideological participation in the new movements and theories that stemmed primarily from Paris.

RET



Left

PORTRAIT OF A YOUNG GIRL

Justus Engelhardt Kühn

German-American (active 1708-1717)

Oil on canvas. 51" x 40½". F66-48

Signed l.r.: G.K. Painted about 1710

Acquired through the Charles T. Thompson Fund

An immigrant from Germany, Kühn arrived in Annapolis in 1708. He lived and dressed extravagantly, and, as for his painting, it typifies the elegance his sitters wished, but certainly not that to which they could have aspired. The domed structure in the background resembled nothing that existed in America in 1710.

The flat doll-like painting with emphasis on costume details is more closely akin to Elizabethan painting of a century earlier than it was to anything then currently practiced in England or America. Yet what could be called a "topographical" portrait does remain a style characteristic of primitive artists.

Right

PORTRAIT OF FRANCES WARREN

Jeremiah Theus

Swiss-American (1719-1774)

Oil on canvas, 25" x 30". 40-6

About 1769

Like the majority of early eighteenth century painters in America, Theus was a European-trained artist with talents fully developed, when in 1739 he arrived in Charleston from Switzerland. He, too, as did Kühn, stressed the opulent attire of his sitters, somewhat to the detriment of their individuality. Yet his popularity in South Carolina is attested to by the "handsome fortune" he amassed in his 35 years of professional activity.





MR. AND MRS. JOHN CUSTANCE

Benjamin West

American (1738-1820)

Oil on canvas, 59" x 83". 34-77

Signed and dated 1778

After three years of study in Italy, Benjamin West settled in London and immediately became an overwhelming success both as a portraitist and as an historical painter. His portraits, and particularly that of MR. AND MRS. JOHN CUSTANCE, exhibit all the richness of rococo elegance, which in England retained much of the brilliant coloring and free brushwork introduced by Van Dyck.

West was truly an innovator not only in his use of historical events as subject matter, but also in his use of classical mythology as thematic material. In the latter he predates J. L. David and the Neo-Classical movement. His historical canvases brought West into favor with George III. Because of this royal patronage he was in a position, along with Sir Joshua Reynolds, to become one of the founders of the Royal Academy, and its second president after the death of Reynolds in 1792.

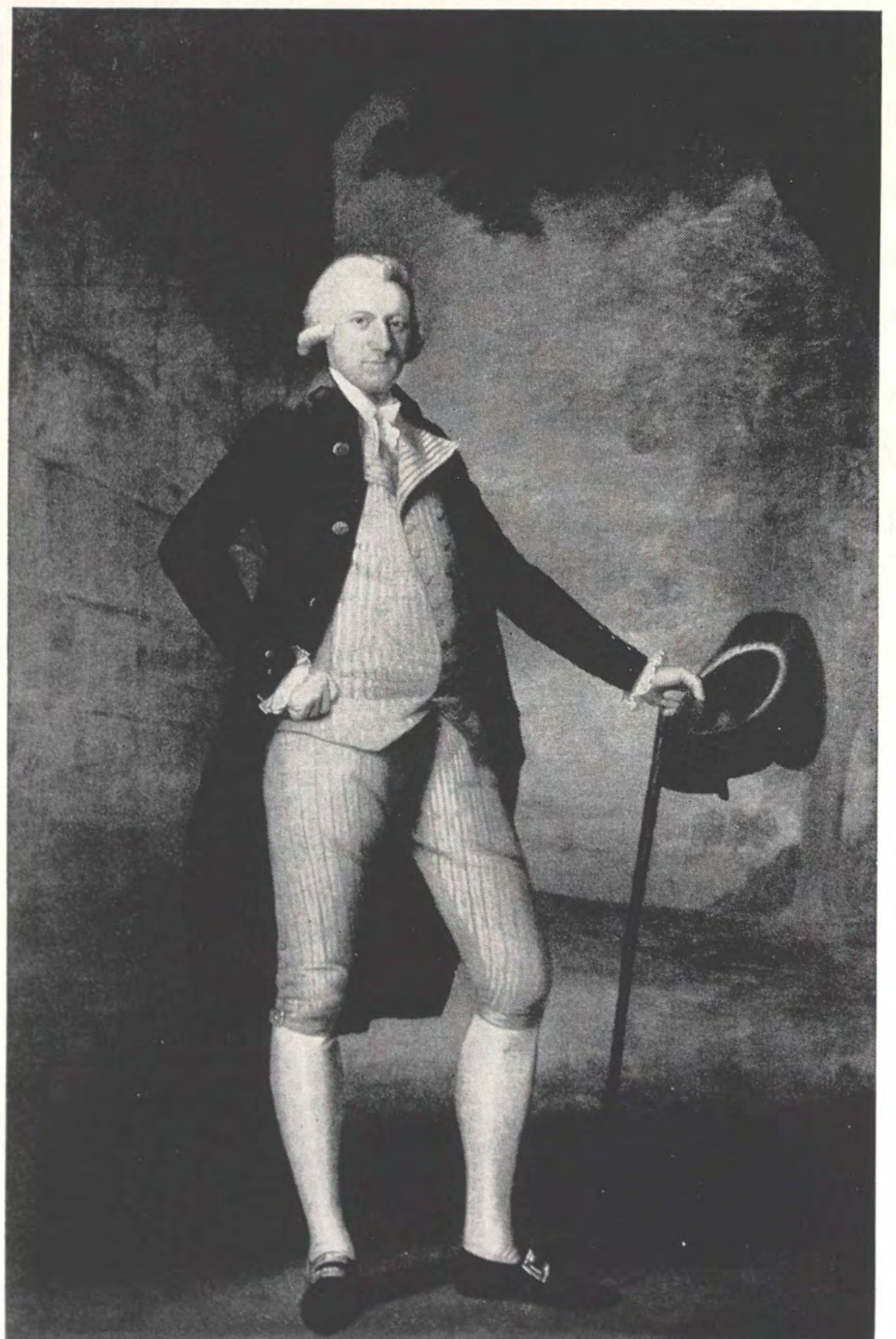
Right

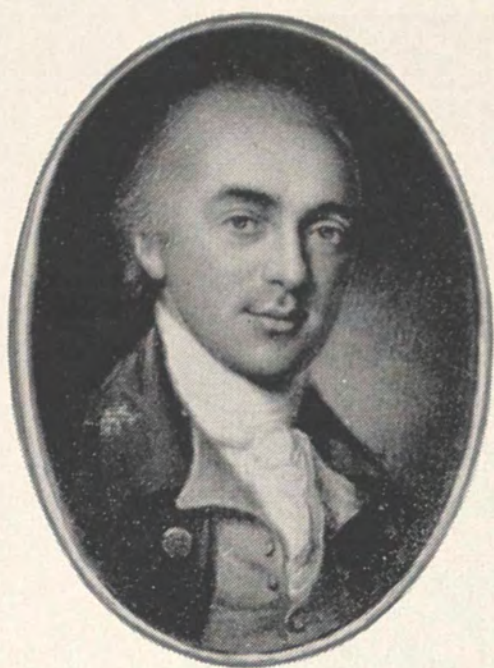
GENERAL GABRIEL CHRISTIE

Ralph Earl

American (1751-1801)

Oil on canvas, 81½" x 52½". 33-169





GENERAL FRANCIS
NICHOLS

Charles Willson Peale
American (1741-1827)
Watercolor on ivory.
F58-60/99
Gift of Mr. and Mrs.
John W. Starr



PORTRAIT OF A MAN

James Peale
American (1749-1831)
Watercolor on ivory. F58-60/100
Signed and dated: *I. P. 1794*
Gift of Mr. and Mrs. John W. Starr

Charles Willson Peale first received instruction in painting from John Hesselius, and then from Copley in Boston. In 1766 he went to London to study with Benjamin West. He returned to America to devote his professional life to painting both in large easel pictures and, as here, in miniature.

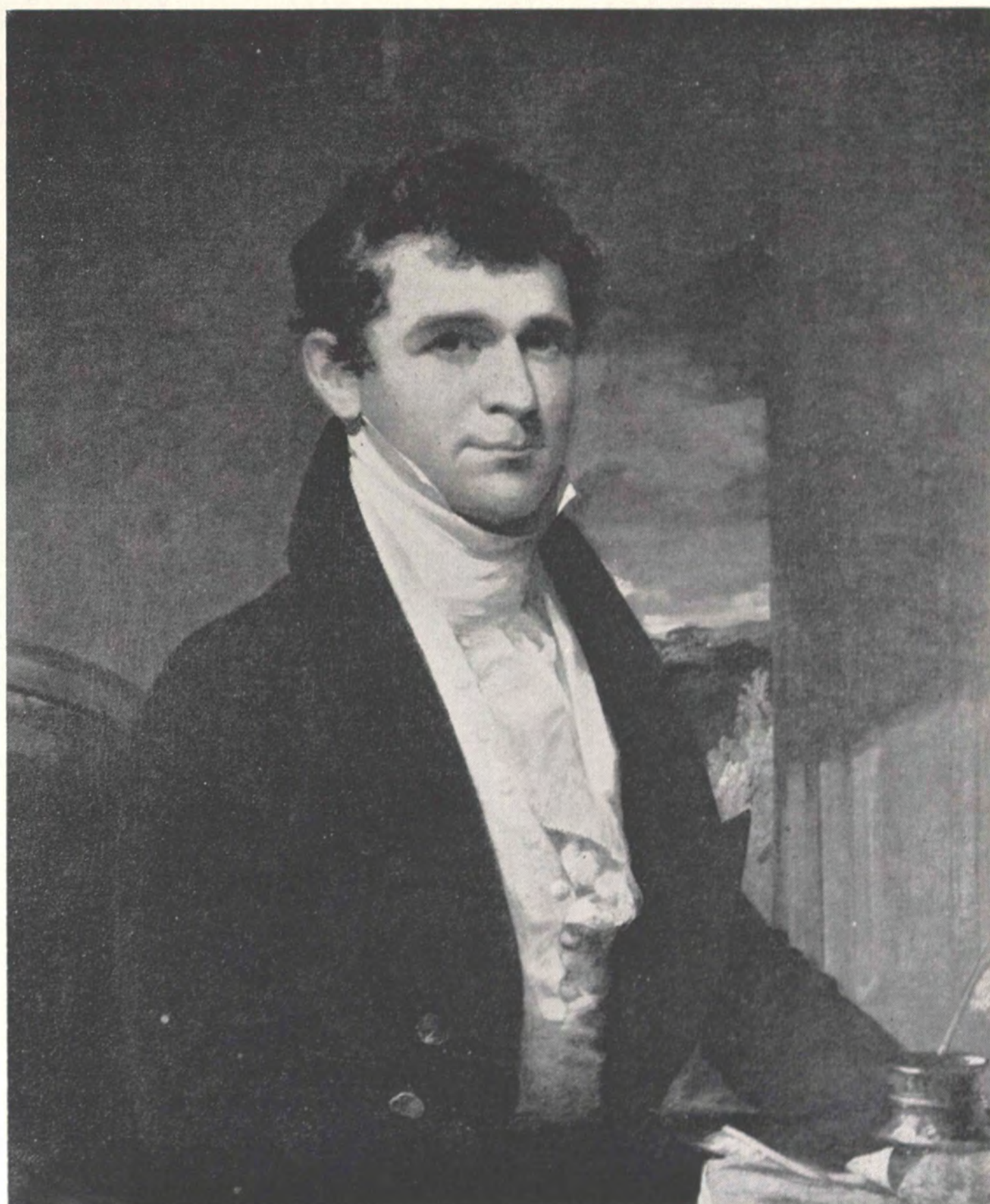
James received his training as a painter from his brother, Charles Willson, whose style and types he emulated.

Right

SELF-PORTRAIT

Robert Fulton
American (1765-1815)
Oil on canvas. 29 $\frac{3}{4}$ " x 24 $\frac{1}{2}$ ". 33-167

Robert Fulton first received his instruction as a painter from either Charles Willson or James Peale, then he, too, went to study under West. But besides his interest in painting he had a strong inclination toward the fields of mechanics and science. These consumed more and more of his time, and resulted in his development of the steamboat *Clermont*, which completed its first run in 1807. But he never completely abandoned painting, which he practiced off and on throughout his life.





AFTER THE BATH

Raphaele Peale

American (1774-1825)

Oil on canvas, 29" x 24". 34-147

Signed and dated 1823

Raphaele Peale and his uncle, James Peale, are the first of the still life and *trompe l'oeil* painters who were active around Philadelphia from 1810 until the beginning of the twentieth century. Although Raphaele was a portrait and miniature painter, he has treated this simple subject matter with an intensity and drama of lighting that transcend the commonplace.



Left

NIKKANOCHEE, PRINCE OF
ECONCHATTI

George Catlin

American (1796-1872)

Oil on canvas, 49 $\frac{1}{8}$ " x 39 $\frac{1}{2}$ ". 33-12/2

From 1832 to 1837 George Catlin traveled the Missouri and Mississippi basins making sketches of the Indians and the frontiersmen. Eventually he enlarged many of these into finished canvases which he took to the major cities in this country and abroad, thus stimulating a popular interest in the life of the early West.

A print made after this painting was published in London, May 15, 1841. Nikkanoochee, a young Seminole Indian (the son of Econchatti-Mico, King of the Red Hills) was, according to Catlin in his book of 1841, brought to London by Dr. Welch. Catlin, too, was in London at this time, and it is undoubtedly in London that the picture was painted.

Right

NATURAL BRIDGE, VIRGINIA

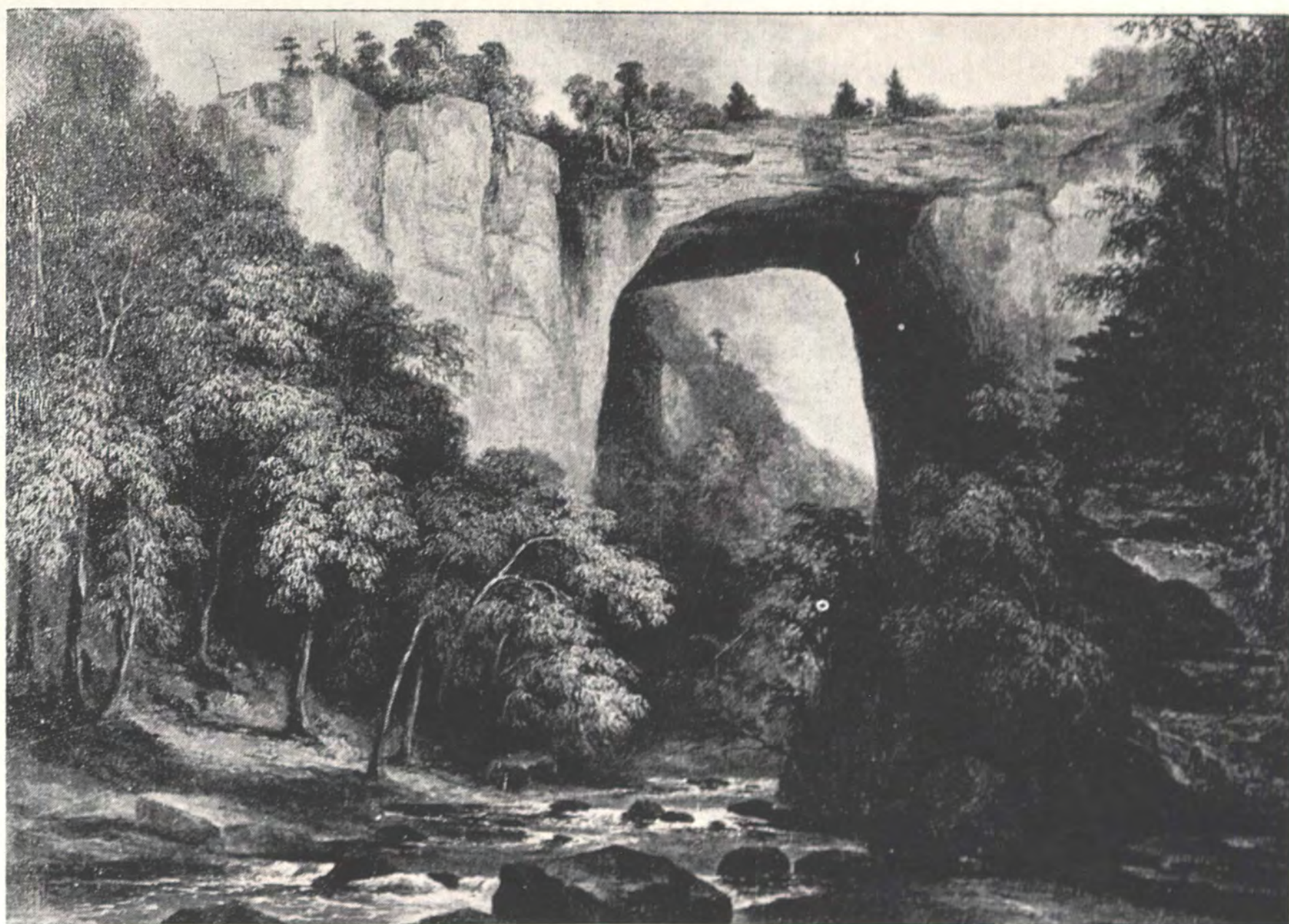
Jacob C. Ward

American (1809-1891)

Oil on board. 23 $\frac{1}{2}$ " x 32". 33-4/3

Exhibited at American Academy of Fine Arts in 1835

With Thomas Cole and the Hudson River School, American artists turned away from European subjects and landscapes and began to draw their inspiration from their native country. As the West was discovered and explored an even more dramatic landscape style was to appear.





Left

FISHING ON THE MISSISSIPPI

George Caleb Bingham

American (1811-1879)

Oil on canvas, 29" x 36". 33-4/4

Signed and dated 1851

Although Bingham was born in Virginia, he was raised in Missouri, and throughout his life, despite his successes in the East and his studies in Düsseldorf, never lost interest in the people and the life of his adopted state. Bingham's reputation now, as it was in his lifetime, is based largely on the faithful manner in which he painted the genre scenes along the Mississippi and Missouri rivers.

Right

CANVASSING FOR A VOTE

George Caleb Bingham

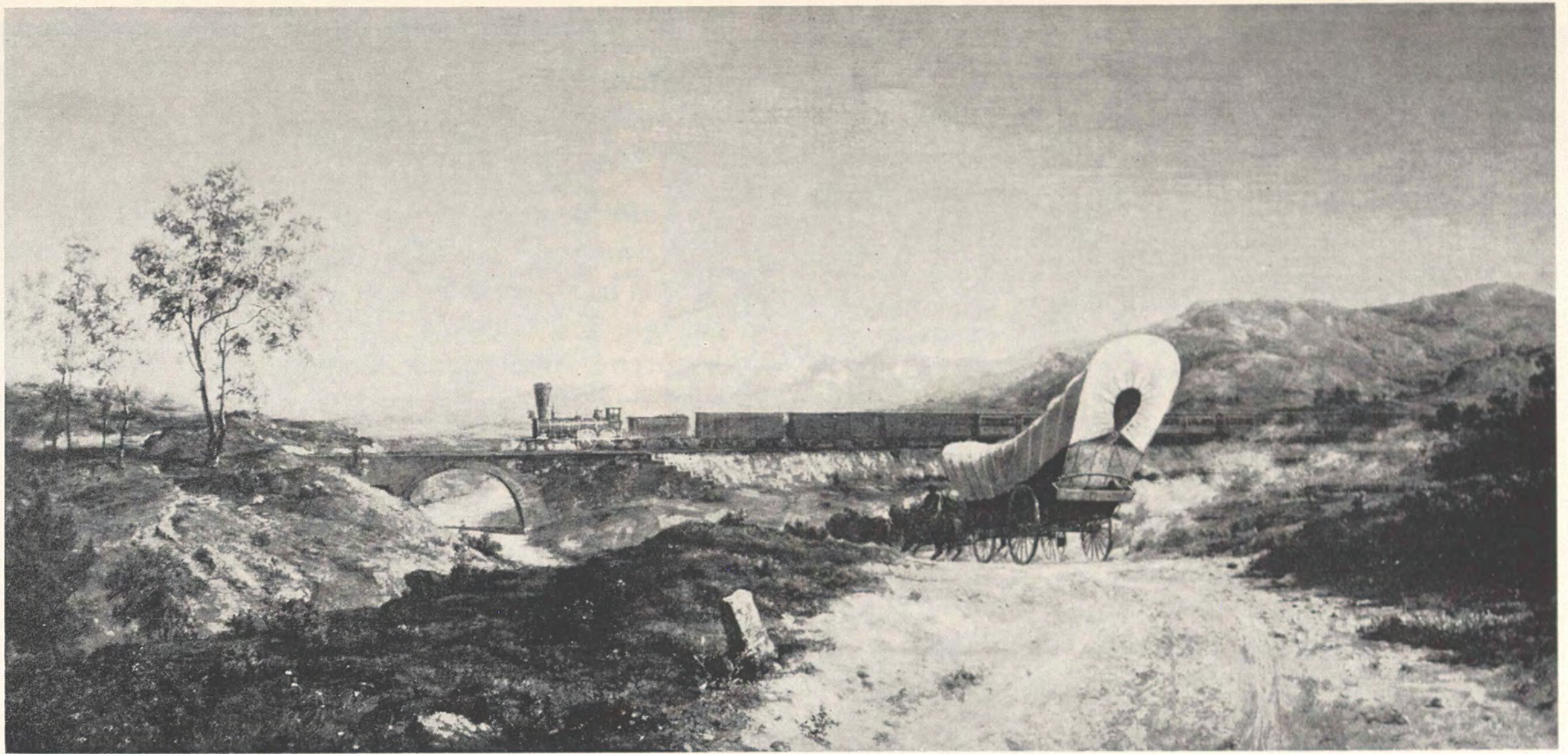
American (1811-1879)

Oil on canvas, 25 1/8" x 30 1/4"
54-9

Signed and dated 1852

Bingham was an ardent, even a militant, Whig, and thus deeply interested in the processes of American democracy. For the purpose of having them engraved or lithographed by the firm of Goupil in Paris, Bingham painted his series of four political paintings—STUMP SPEAKING, CANVASSING FOR A VOTE, COUNTY ELECTION, and VERDICT OF THE PEOPLE. After the publication of the print, the original painting of CANVASSING FOR A VOTE was lost until 1954 when it was acquired by the Gallery.





ON THE ROAD

Thomas J. Otter

American (active 1860)

Oil on canvas. 22 $\frac{1}{8}$ " x 45 $\frac{3}{8}$ ". 50-1

Signed and dated: T.O./60

The westward expansion presented the American artists of the last half of the nineteenth century with distinctive and original subject matter. The red-skinned aborigines, the flora and fauna, and such dramatic geological phenomena as Yellowstone and Grand Canyon, attracted European scientists (with artists in their retinue) as well as the native painters. ON THE ROAD represents man conquering the vast and dramatic West.

Right

THE THIRSTY DROVER

Francis W. Edmonds

American (1806-1863)

Oil on canvas.

27" x 36". 33-4/1

Signed 1.1.: FWE

Edmonds, a cashier in a New York bank, was essentially a Sunday painter, specializing in genre subjects. THE THIRSTY DROVER was exhibited in the National Academy of Design exhibition of 1856 (No. 31).



Drawings

Drawings take their place in the Fine Arts as quartets and chamber pieces do in the field of music. Intimate and personal, they reveal the work and thought processes of the artist as he changes, expands and develops his composition (see Poussin's *SKETCH FOR THE TRIUMPH OF BACCHUS*, page 184 and Ingres's *STUDIES FOR THE MARTYRDOM OF ST. SYMPHORIEN*", page 187) or as he makes hasty visual notes of something seen or conceived which in the future may be of use to him (see Watteau's *TWO SEATED LADIES*, page 185). In this way they are like overhearing a private conversation or personal musing. Then, too, drawings are an artist's style reduced to its basic fundamentals, freed of elaborate processes and involved techniques. Thus can be ascertained those elements that stand out as singular and unique (like hand writing) and make possible a stylistic analysis upon which is based the identification of unsigned and undocumented works. Artists have long been collectors of other artists' drawings because they could learn so much of the secret genius of their peers of the past or of their rivals and contemporaries (for example, Dürer's *HEAD OF A ROEBUCK*, page 180, at one time belonged to Sir Thomas Lawrence). Not all drawings are as immediate and revealing as those already noted, but rather were meant to be complete works of art serving as substitutes for a painting for those who could ill afford the more costly medium (see Lieven Cruyl's *PANTHEON, ROME*, below).

The fundamental aim of the art of drawing (and this is generally true, too, of painting) is to create the illusion of three-dimensional form and space on a two-dimensional surface. Line alone can suggest form (and at this the Orientals have proved the greatest masters), and the addition of washes or

cross-hatching to render shadows, introduces the concept of the form existing in light. The media (and combinations of them) used to achieve this illusion are legion.

The most common medium at any period and in any region is that with which man writes. Thus in China it is the brush, while in Europe it is the pen, both with relatively transparent inks made from various substances — lamp blacks for the purest blacks, and resins and stains for warm sepia and bistre tones. The ink can be augmented by various colored washes or more opaque colors. Inks tend to foster a predominantly linear style. Another technique that is essentially linear is that of metal point (most characteristically silverpoint (see Perugino, page 177 and Hans Holbein the Elder, page 180). Here a metal stylus leaves a mark on a specially prepared surface of chalk or white lead. The extreme delicacy of the line made this technique a favorite of the Renaissance artists, but later generations seeking a broader, more spontaneous and expressive style abandoned it for other more fluid media. Silverpoint looks not unlike a fine pencil drawing, but pencils (graphite) as we know them today did not come into common use until about 1800. Unlike the pencil, the metal point could not, because of the prepared ground, admit of any erasure or correction.

The use of charcoal, natural chalks (colored earths), and, later, pastels, because of their softer texture, tends to produce a broader line, and thus encouraged a more tonal than a linear effect (see Degas' *WOMAN BATHING*, page 188). Yet this need not be the case, as is illustrated by the Watteau drawing of *TWO SEATED LADIES* (page 185) in natural red chalk (a form of red ochre). RET



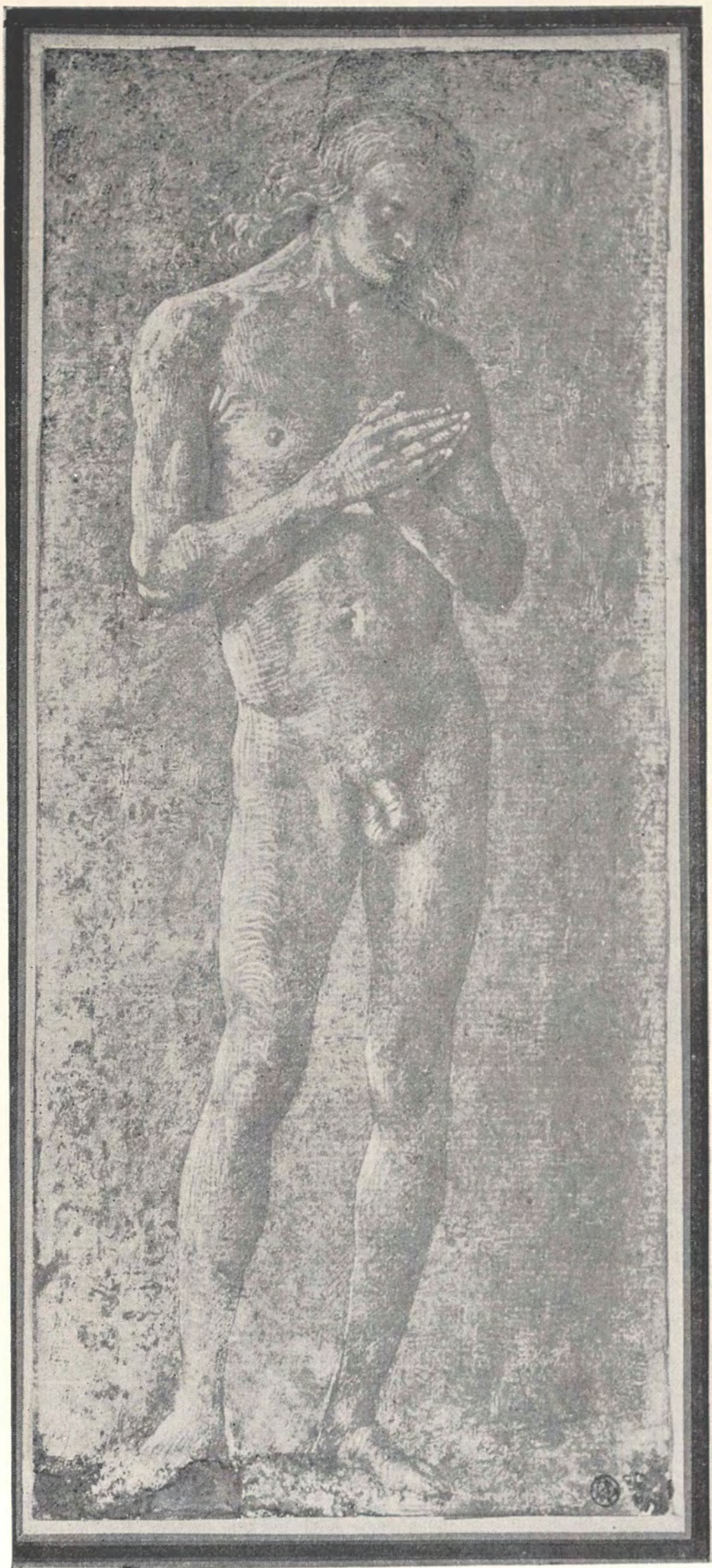
PANTHEON, ROME

Lieven Cruyl

Flemish (1640-1720)

Pen and ink and watercolor wash

6 $\frac{3}{8}$ " x 14 $\frac{3}{4}$ ". 50-52



STUDY FOR THE "BAPTISM OF CHRIST"

Perugino (Pietro Vannucci)

Italian, Umbrian (1446-1523)

Silverpoint on pink-grounded paper

11" x 4⁷/₈". 34-300/2

Right

PORTRAIT OF A LADY

Jacopo Pontormo

Italian, Florentine (1494-1556)

Black chalk

13¹/₂" x 9". 44-58

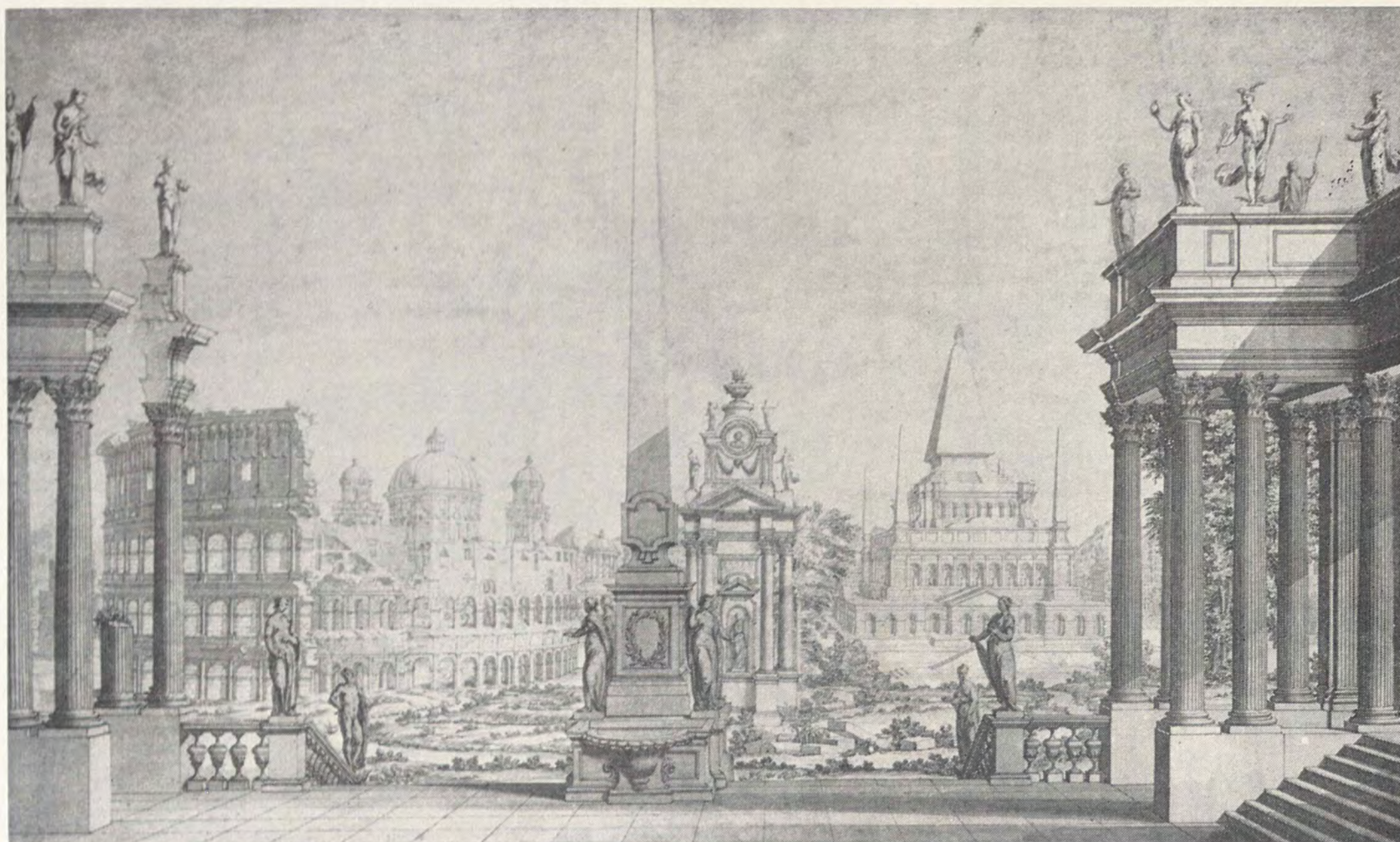


TWO SEATED FIGURES

Filippino Lippi, Italian, Florentine (1457?-1504)

Ink, red and white chalk, 8¹/₄" x 9¹/₄". 56-71





A FORUM WITH CLASSICAL AND BAROQUE BUILDINGS
Giuseppe Galli Bibiena
Italian (1696-1756)
Brown ink, blue and gray wash

22" x 36 $\frac{3}{4}$ ". F61-37
Gift of Mr. and Mrs. Milton McGreevy through
the Mission Fund
Possibly stage design for Emperor Charles VI.



PASTORALE
Giovanni Benedetto Castiglione
Italian (1616-1670)

Mixed media — ink, natural red chalk, and oil
10" x 15 $\frac{1}{4}$ ". F59-60/2
Gift of Mr. and Mrs. Milton McGreevy through
the Westport Fund



TITLE PAGE TO THE PUNCHINELLO SERIES
Giovanni Domenico Tiepolo
Italian (1726-1804)

Pen and wash in brown ink
16" x 11½". 32-193/9



THE PIAZZA SAN MARCO
SEEN FROM THE
PIAZZETTA DEI LEONCINI

Francesco Guardi

Italian (1712-1793)

Pen and brown ink and brown
and gray wash

10" x 10⅛". 70-39

Reverse: truncated figure in nat-
ural red chalk and brown ink.
Halo and spray of lilies suggest
possibly St. Bernardino of Siena.



PORTRAIT OF A YOUNG MAN,
(PROBABLY ANTONIUS FUGGER)

Hans Holbein, the Elder

German (1460/70-1524)

Silverpoint and pen

45/8" x 31/4". 56-55

Although the younger Holbein is better known, his father was one of the great painters who was responsible for the development of the full Renaissance in the North.



FOUR HEADS

Albrecht Dürer

German (1471-1528)

Pen and ink

81/4" x 77/8". 58-62

Dated 1513 or 1515

In this drawing Dürer is directly influenced by Leonardo, who was intensely interested both in caricature and in the study of physiognomy. Psychological as well as racial traits, according to the Renaissance, were reflected in the features of man. It is this point of view that dominates the drawing of the FOUR HEADS.

Left

HEAD OF A ROEBUCK

Albrecht Dürer

German (1471-1528)

Brush and ink

9" x 61/8". 53-81

About 1503

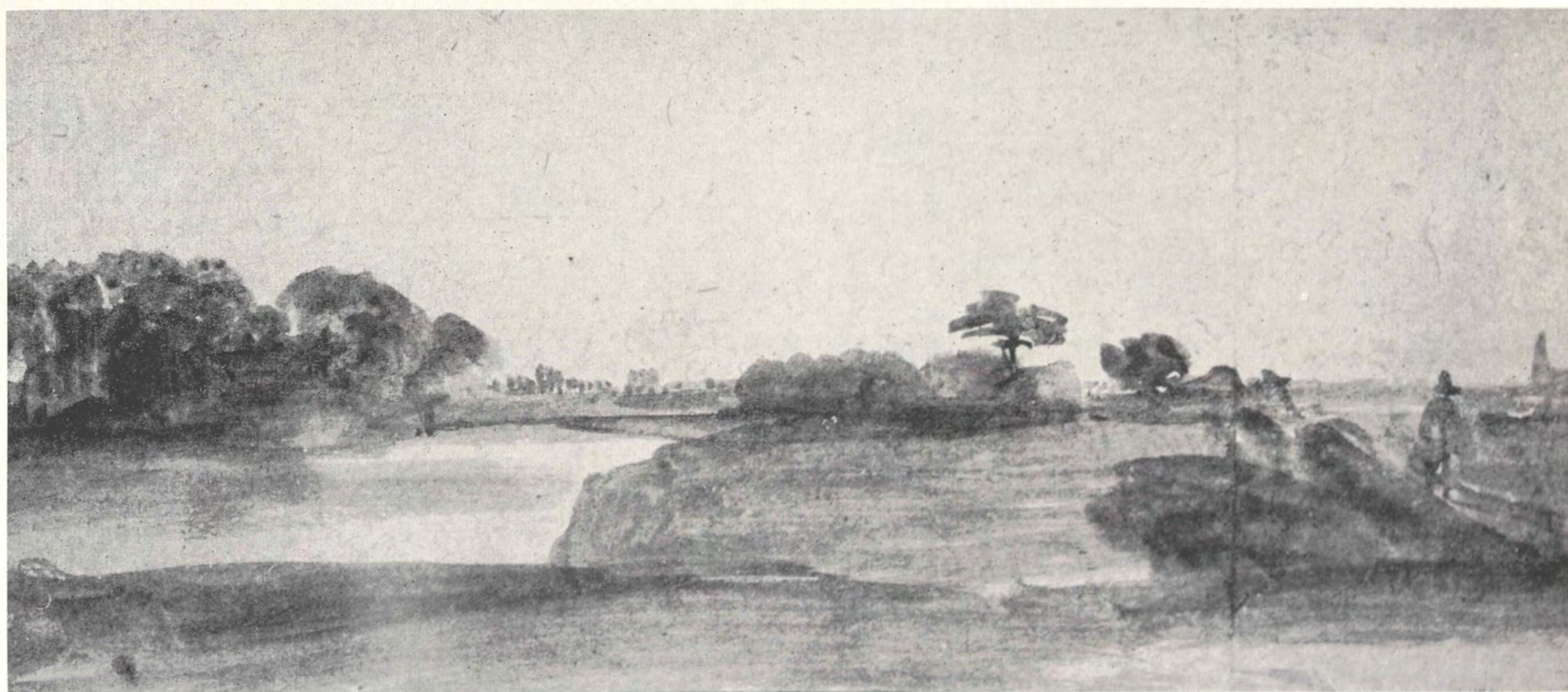
Like Leonardo da Vinci, Dürer was sensitive to all forms in the natural world. Wild grasses, flowers, and animals were as fitting for his pen as anatomical and metaphysical subjects. In the HEAD OF A ROEBUCK, Dürer uses his brush in a manner similar to that of a Chinese painter.





SAUL AND THE WITCH OF ENDOR CALLING
FORTH THE SPIRIT OF SAMUEL
Rembrandt van Rijn

Dutch (1606-1669)
Pen and wash, bistre ink
6 1/8" x 8 1/2". 61-25/2



ROAD ALONG A CANAL
Rembrandt van Rijn

Dutch (1606-1669)
Brush, bistre ink
4 3/8" x 10". 60-20



SCENE FROM THE LIFE OF TOBIAS
AND THE ANGEL
Rembrandt van Rijn

Dutch (1606-1669)
Pen and wash, bistre ink
7 $\frac{3}{8}$ " x 9 $\frac{5}{8}$ ". 61-25/1



THE KING DRINKS (EPIPHANY FEAST)
Jacob Jordaens
Flemish (1593-1678)

Charcoal, watercolor, and gouache
7 $\frac{1}{4}$ " x 13 $\frac{5}{8}$ ". 61-2
Apparently a study for the painting "The King Drinks" in Kassel.



SHEET OF ASTRONOMICAL AND GEOMETRICAL FIGURES WITH DRAWING OF ANIMALS AND A MAN

Artist Unknown

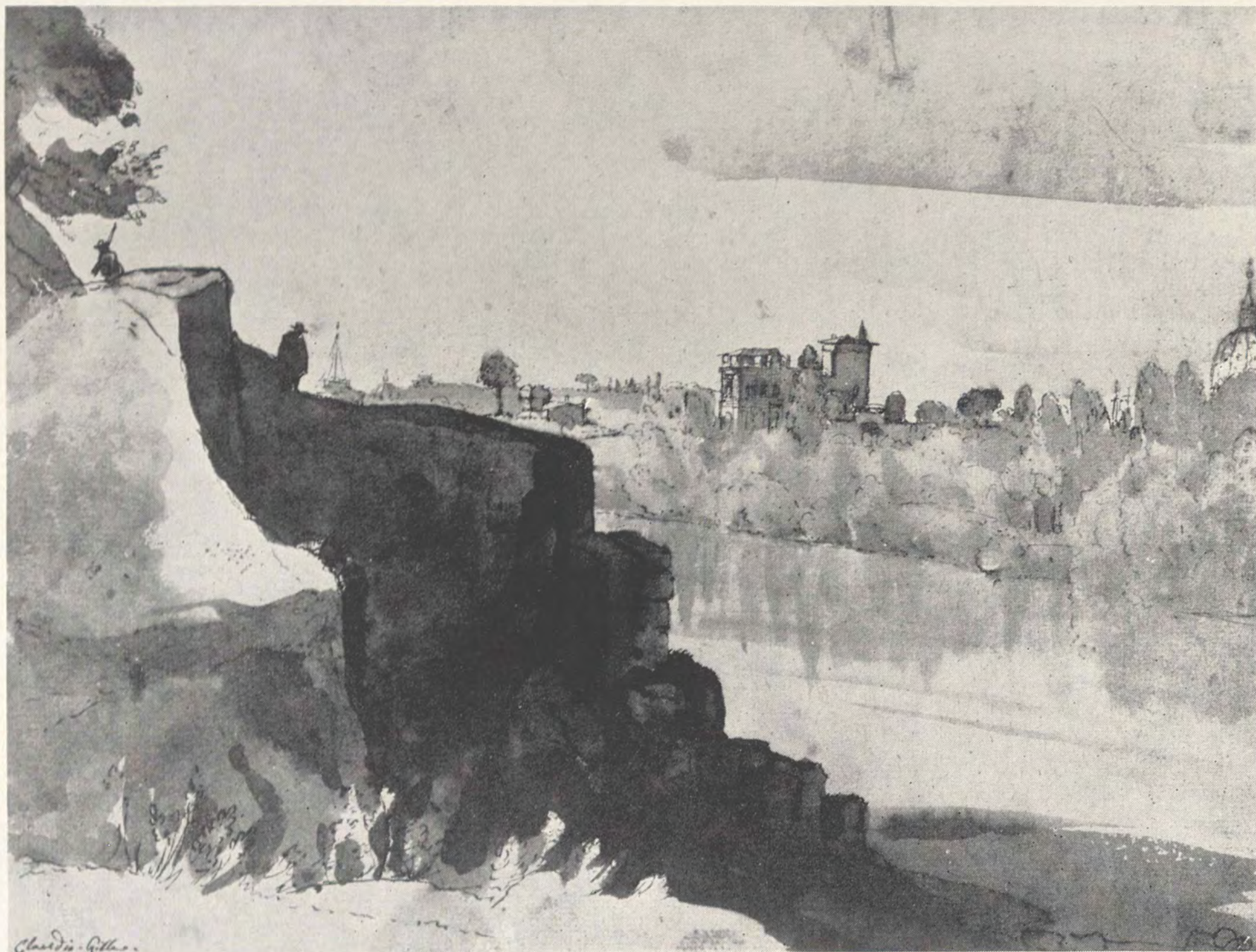
French. About 1250

Ink on vellum

101¼" x 83⁄8". 63-29

Four separate hands are discernible in this sheet. The earliest and most sophisticated was that which includes the drawing of the man, and also the lion to the right. Later, mathematical calculations have been made on the page, and even some simple computations by a school boy.

Possibly from the scriptorium of the Benedictine abbey of St. Bertin, just outside the town of St. Omer in northern France.



VIEW OF THE TIBER AT ROME
Claude Gelée, called Le Lorrain

French (1600-1682)
Bistre, pen and wash
8" x 10 $\frac{5}{8}$ ". 33-99



TRIUMPH OF BACCHUS
Nicolas Poussin
French (1594-1665)

Pen and bistre
6 $\frac{1}{4}$ " x 9". 54-83
One of many preparatory studies by Poussin for
the Gallery's painting, see page 126.



Above—left

PORTRAIT OF SAMUEL BERNARD

Hyacinthe Rigaud

French (1659-1743)

Black chalk with white chalk highlights
on blue paper

22 $\frac{1}{8}$ " x 16 $\frac{1}{4}$ ". 66-15

A faithful copy by Rigaud himself of his
portrait of Samuel Bernard now in Ver-
sailles.

Above—right

MAN SEATED

Carle Van Loo

French (1705-1765)

Natural black and white chalk on
gray paper

16" x 12 $\frac{1}{2}$ ". 32-193/1

Dated 1743

Left

TWO SEATED LADIES

Jean Antoine Watteau

French (1684-1721)

Natural red chalk

7" x 7 $\frac{5}{8}$ ". 34-145



Left

THE EXODUS OF THE SHEPHERDS

François Boucher

French (1703-1770)

Charcoal and white chalk on blue-grounded canvas

20 1/4" x 29 1/2". 33-668

For his patroness, Mme. de Pompadour, Boucher designed tapestries and stage sets, as well as paintings. The unusually large drawing of THE EXODUS OF THE SHEPHERDS was probably created either as a tapestry design or as the underdrawing for a painting destined for a decoration over a door or other area in a paneled room.



PRELIMINARY STUDY FOR "REPOSE"

Thomas Gainsborough

English (1727-1788)

Natural black and white chalk on blue paper

10" x 12 5/8". 32-211

Gift of Thomas Agnew and Sons

Preparatory study for the Gallery's painting, see page 145



Right

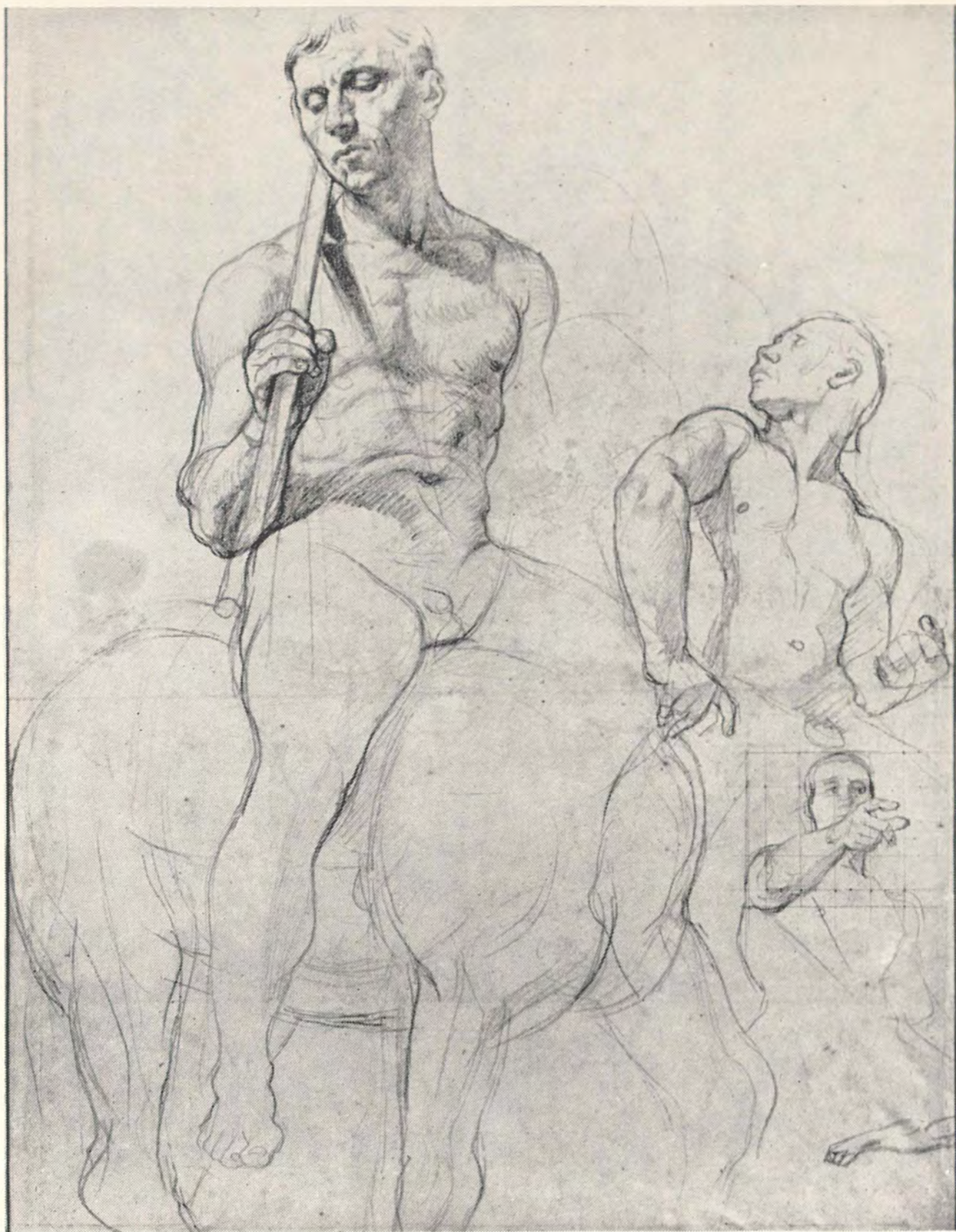
VENUS AND CUPID

François Boucher

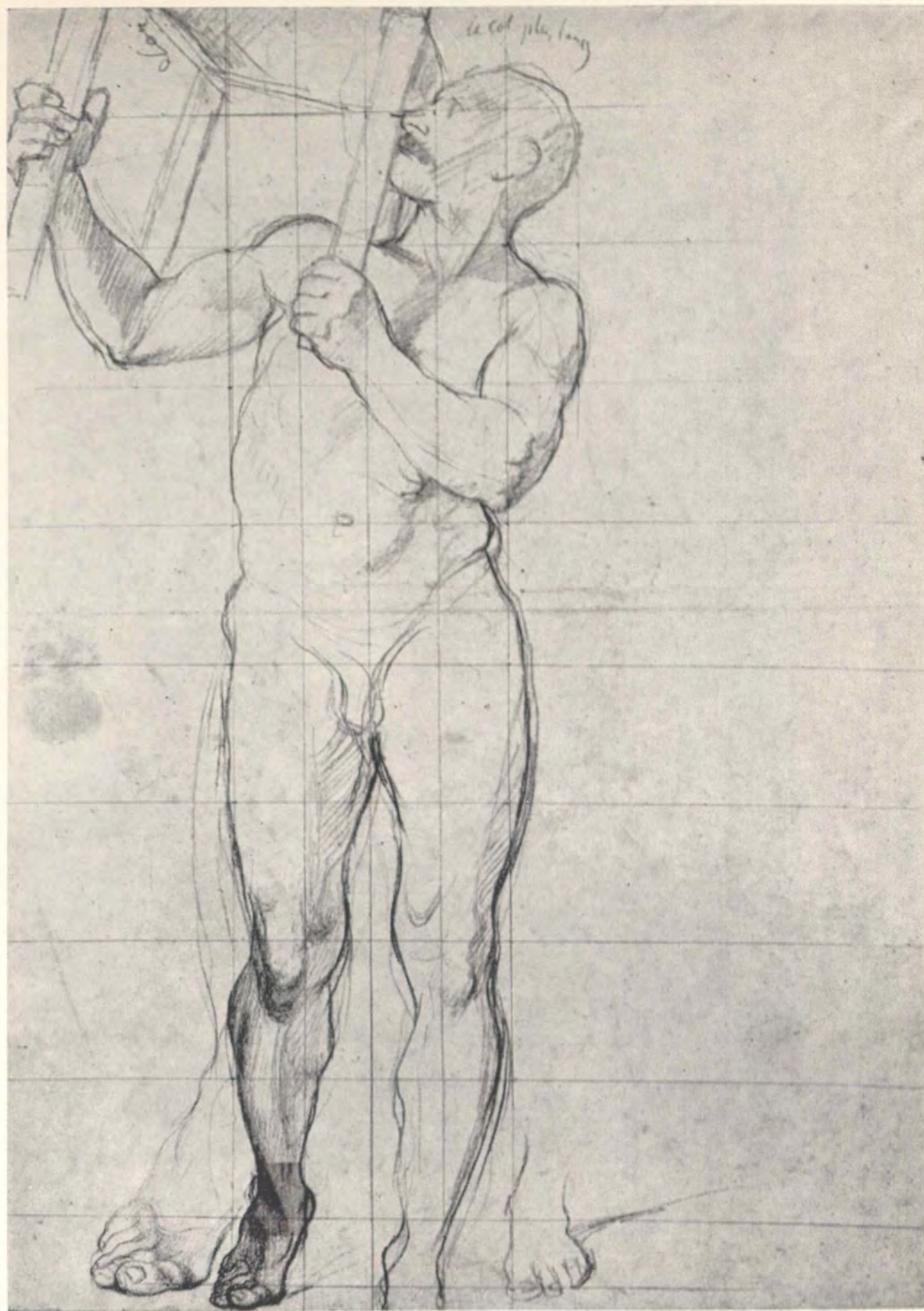
French (1703-1770)

Pastels

15" x 8 1/2". 66-16



Obverse



Reverse



Above

STUDIES FOR THE "MARTYRDOM OF ST. SYMPHORIEN"

Jean Auguste Dominique Ingres

French (1780-1867)

Natural black chalk

21 5/8" x 16 1/4". 33-1401

For all of his paintings Ingres prepared careful and numerous drawings, calculating with academic accuracy the design, the placement of the figures, and the color balance. The anatomy of each figure was worked out with great care, and only then were costumes and draperies made to suit.

The great altarpiece for which this is a preparatory study is in the Cathedral of Autun, where it was placed in 1834, although the painting had been commissioned ten years earlier.

Left

ROMAN BATTLE SCENE

Theodore Chasseriau

French (1819-1856)

Mixed media — charcoal, conté crayon, red and white chalk, and wash.

19 1/2" x 24". 59-72



STUDY OF A MAN

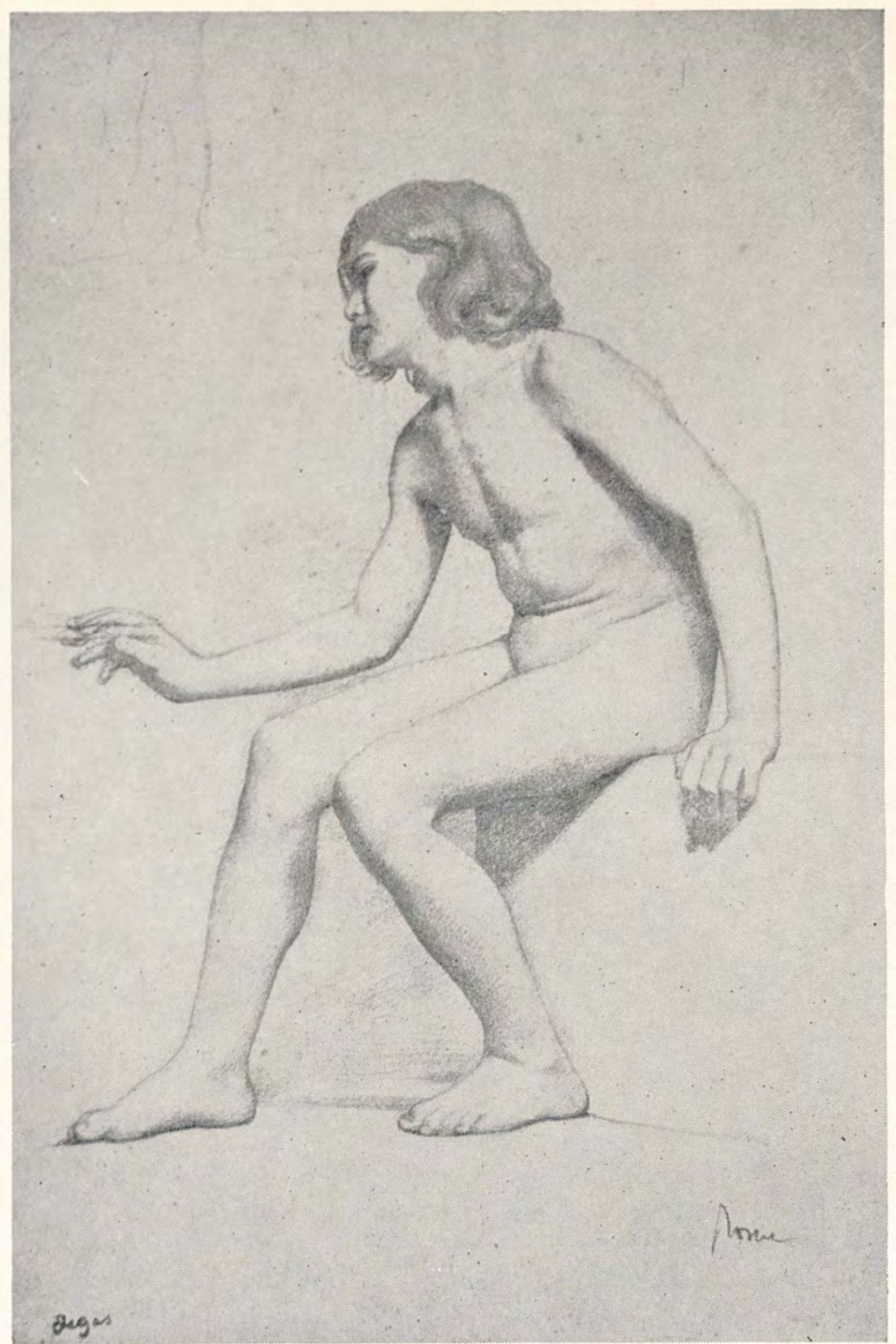
Edgar Degas

French (1834-1917)

Red chalk

18" x 12". F56-66

Gift of Mr. and Mrs. Milton McGreevy through the Westport Fund



SEATED FIGURE

Edgar Degas

French (1834-1917)

Graphite pencil

16 7/8" x 11". 49-73



STUDY OF A NUDE MAN

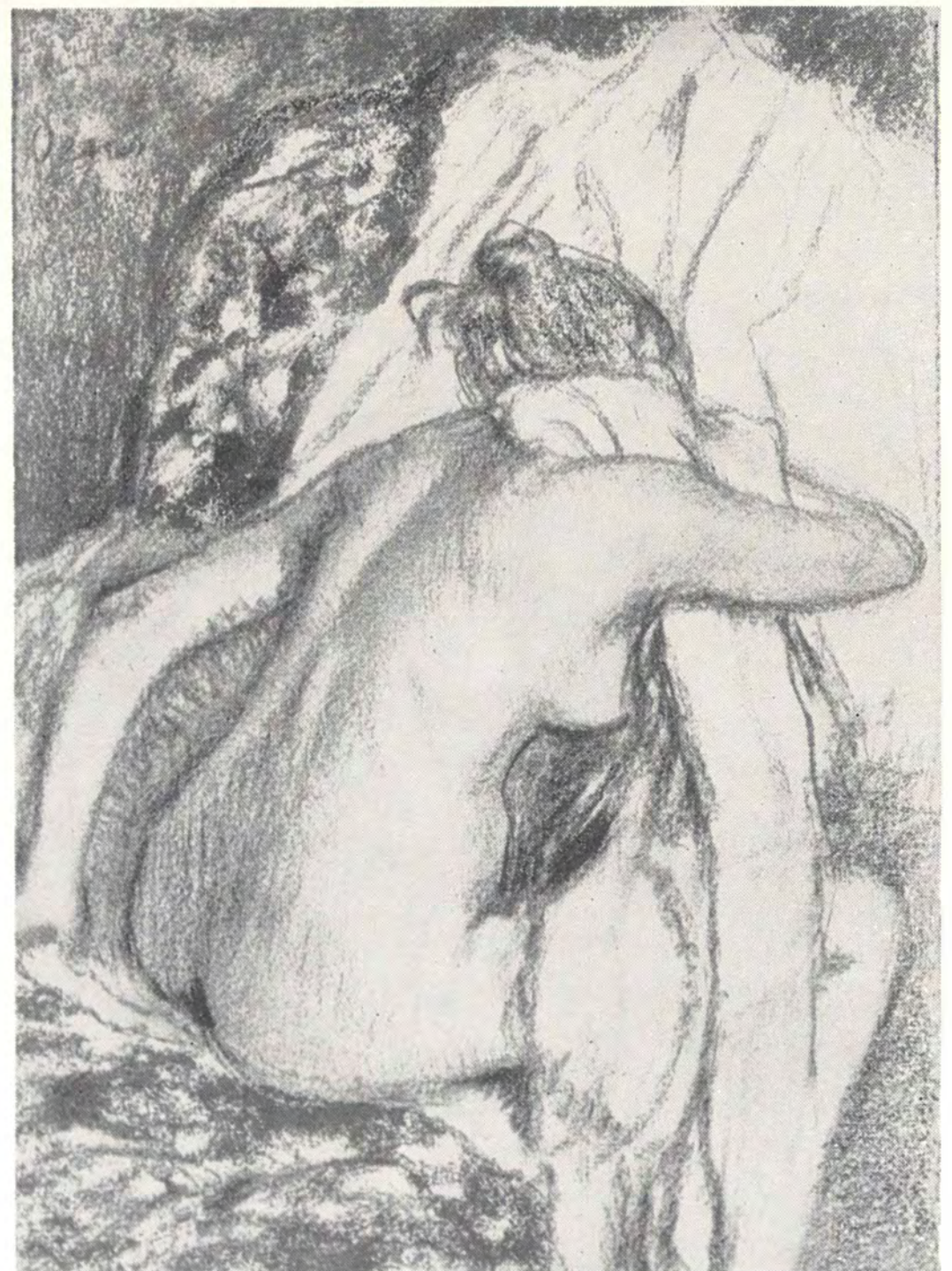
Théodore Géricault

French (1791-1824)

Pen and brown ink

10" x 7 1/2". 38-31

Final version for the "Race of the Barberi Horses".



WOMAN BATHING

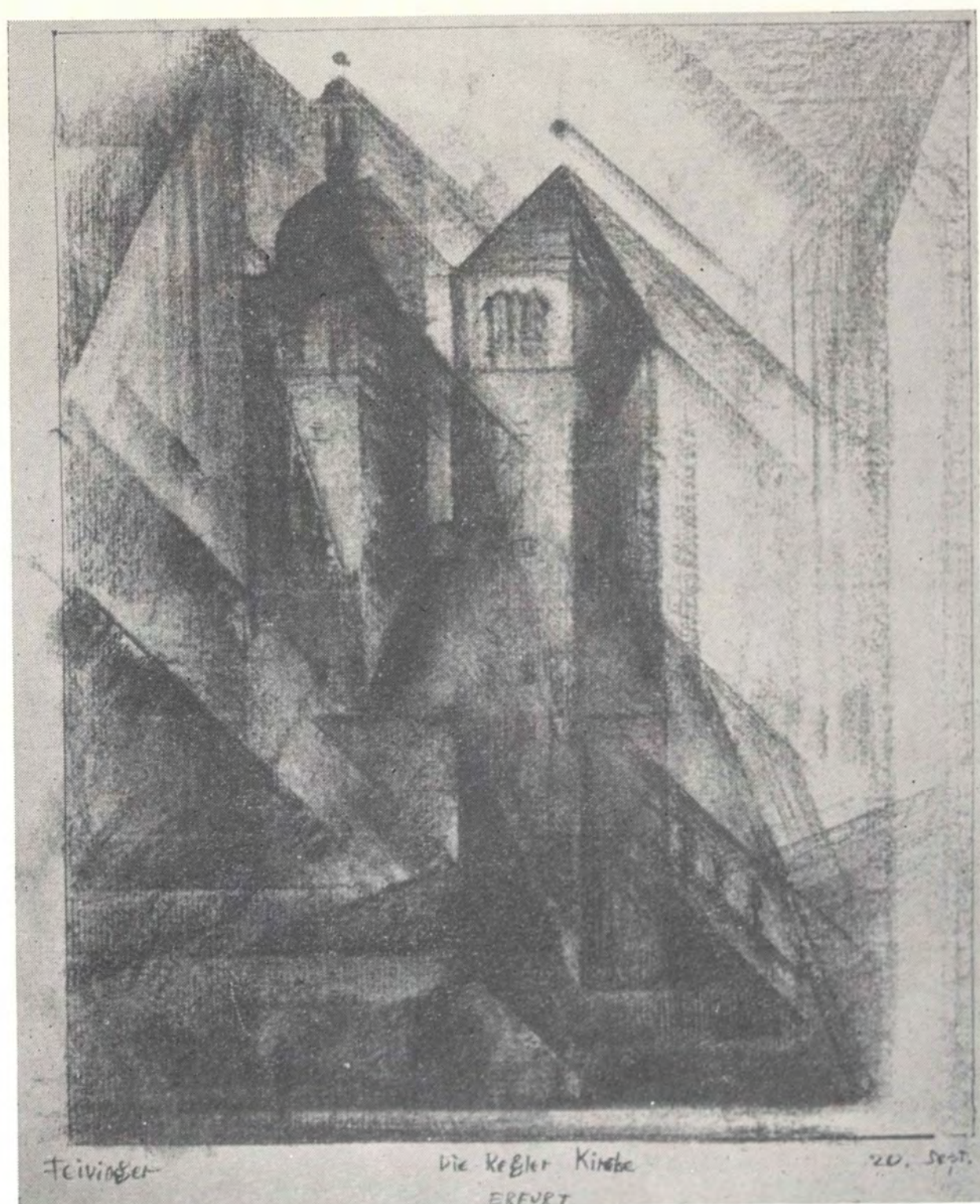
Edgar Degas

French (1834-1917)

Pastel

13 3/8" x 9 3/4". 35-39/1

Gift of Mrs. David M. Lighton



Above left

RED DEER

Franz Marc

German (1880-1916)

Charcoal, ink, and watercolor. 15 $\frac{3}{8}$ " x 12 $\frac{3}{8}$ ". 55-2

About 1912

Above right

FIGURE IN JACKET

Egon Schiele

Austrian (1890-1918)

Pencil and watercolor. 18" x 12". 53-18

Signed and dated 1912

Gift of Mr. Richard S. Davis

Below left

DIE REGLER KIRCHE, ERFURT

Lyonel Feininger

German-American (1871-1956)

Charcoal. 9 $\frac{7}{8}$ " x 8". 50-16/1

Signed and dated 1920

Gift of Mr. and Mrs. Milton McGreevy through the Westport Fund

The print collection consists of approximately four thousand examples, ranging from the fifteenth century to the present. By judicious purchasing in the 1930's, the Gallery was able to acquire many choice specimens of Old Master prints, which comprise more than three-fourths of the holdings. In more recent years there has been an effort to fill lacunae in the older section and to enlarge the representation of modern works. Both objectives have been substantially aided by the generosity of local patrons; indeed, the collection of photographs has been formed entirely by gift.

Among the important complete series of graphics are: Goya's *Los Desastres de la Guerra* and a first (1799) edition of his *Caprichos*; Dürer's engraved and small woodcut Passions; Callot's *Les Miseres et Les Malheurs de la Guerre*; H. S. Beham's "Labors of Hercules"; Blake's illustrations for the Book of Job; Daumier's hand-colored *Les Cent Robert Macaire*; and, in twenty-three bound volumes, most of Piranesi's antiquarian prints, in early editions.

Chronologically the collection begins, at the dawn of Western printing, in the late fifteenth century, there being an especially fine group of anonymous German woodcuts, mostly from books published by Koberger, Sorg, Prüss, Schoensperger, Knobloch, and the Zainers, and including a whole copy of Schedel's *Liber Chronicarum* of 1493. Two individual blocks, about 1475, are notable: a unique hand-colored woodcut "The Disrobing of Christ", and an Augsburg "Mystic Marriage of St. Catherine", believed to be the only copy outside Europe.

The earliest German engravers represented are the Masters E. S. and M. Z., Israel von Meckenem, and Martin Schongauer, whose large plate of "Christ on the Road to Calvary" is especially impressive. First of the Dutch engravings is possibly the best-preserved example of ten recorded impressions of "The Last Supper" by Master I.A.M. of Zwolle. From Italy are engravings by Andrea Mantegna, Jacopo de Barbari, Girolamo Mocetto, and Antonio Pollaiuolo, among others.

In addition to the two Passions by Dürer, the Gallery owns some fourteen other, separate prints by the master, among which the Meder "a" impression of "St. Jerome in His Cell" is particularly fine, and those of "Melencolia", "St. Eustace", and "The Great Fortune (Nemesis)" are also of high quality.

There is an extensive group of engravings and etchings by the German "Little Masters" and several sheets by Lucas van Leyden.

Besides Callot and Van Dyck, highlights of the seventeenth century are fourteen etchings by Rembrandt, among which "The Hundred Guilder Print", acquired from the Hermitage, Leningrad, and "St. Jerome Reading, in an Italian Landscape" are truly distinguished. A group of genre scenes by Ostade further enhances the section.

Despite major series by Goya, Blake, and Piranesi, the eighteenth century area cannot be considered encyclopedic. There are well-chosen examples by Canaletto and Hogarth, and a large number of Bartolozzi's sepia engravings, but only relatively modest representation of such artists as G. B. Tiepolo, Moreau le Jeune, Nanteuil, Debucourt, John Baptist Jackson, and the English mezzotinters.

In the nineteenth century the range is decidedly more comprehensive, beginning with Daumier and Goya, continuing through Turner's sepia engravings, Meryon's Paris views, and Palmer's landscapes, and culminating in the work of such Post-Impressionists as Cézanne, Gauguin, Lautrec, Manet, Redon, and Signac. Many of Whistler's etchings and lithographs may be seen in excellent impressions. Fanciers of the French, English, and American etchers of the latter half of the century and the first quarter of the twentieth can find a vast array.

Several early Matisse lithographs, a small number of Picasso graphics, and four Rouault prints are valued holdings of the present century. A varied group of German Expressionists recognizes their seminal contribution. The American Regionalists, particularly Benton, are represented by typical lithographs.

In seeking to obtain a significant sampling from the contemporary wave of print and multiple making, there is virtually total reliance on donations of funds or objects. An effective force has been The Print Collectors of the Friends of Art, which has commissioned limited editions of graphics from Sam Francis, Stanley Landsman, Lichtenstein, Peterdi, Rauschenberg, Trova, and Wesselmann. Purchase prizewinners from the Mid-America Annual Exhibitions have provided desirable works by Mid-West artists.

GLM



Left

THE DISROBING OF CHRIST

German, Augsburg. About 1475

Woodcut. 5 7/8" x 4 1/4". 33-1629

Hand-colored in yellow, green, red, and blue, with silver on Christ's halo, this is the only known impression of an early wood block.

Below

BATTLE OF THE SEA GODS (RIGHT SIDE)

Andrea Mantegna

Italian (1431-1506)

Engraving. 13 1/4" x 17 3/4". 34-187

The collection possesses both states of this print, the second with uniquely wide margins, as well as Daniel Hopfer's etchings after both halves of Mantegna's composition.





Left

ST. JEROME IN HIS STUDY

Albrecht Dürer

German (1471-1528)

Engraving. 9 $\frac{3}{4}$ " x 7 $\frac{1}{2}$ ". 58-70/21

Gift of Mr. Robert B. Fizzell

This is a brilliant impression of a technically superb print, admired by Vasari for the sensitive rendering of the shadows cast by the bull's eyes in the windows.

Right

THE MARTYRDOM OF ST. JOHN THE EVANGELIST

Jean Duvet

French (1485-about 1561)

Engraving. 11 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ ". 35-44/3

From a series of twenty-four plates illustrating the Apocalypse, this elaborate composition by one of the earliest French engravers, who was goldsmith to the court at Fontainebleau, has the sheen and decorative detail of a gold or silver plaque.





Left

THE LAST SUPPER

Master I.A.M. of Zwolle

Dutch (about 1440-1504)

Engraving. 14 $\frac{1}{4}$ " x 10 $\frac{7}{8}$ ". 35-44/2

A rare print in excellent condition, this scene is crowded with the contorted, blocky figures, like medieval sculpture, that are characteristic of the artist's work.

Right

THE SLEEP OF REASON PRODUCES MONSTERS

Francisco Goya y Lucientes (1746-1828), Spanish

Etching and aquatint, 7 $\frac{3}{16}$ " x 4 $\frac{3}{4}$ ". 33-1077

From the first edition of *Los Caprichos*, published in 1799, Plate 43 may be a self-portrait of the artist beset by embodiments of the irrational fantasies of dreams. The preparatory drawing in the Prado Museum is dated 1797; the etching was apparently intended as a frontispiece to the *Sueño* series which was incorporated into the *Caprichos*.





Left

DEAD CHRIST WITH ANGELS

Edouard Manet

French (1832-1883)

Etching and aquatint,
13" x 11 1/8". F72-7

Gift of Mr. and Mrs. Milton McGreevy
through the Westport Fund

One of the artist's few religious prints,
executed after his canvas in the Salon of
1864, the 1867 etching has an awesome
monumentality and an extraordinary
linear range. The Gallery owns, also,
Manet's etchings "The Philosopher",
1866, and "Odalisque", 1868.

Below

TE PO (THE GREAT NIGHT)

Paul Gauguin

French (1851-1903)

Woodcut. 8 1/8" x 14". 71-9

First in the series of ten woodcuts which
Gauguin produced, in Paris, in 1894, "Te
Po" shows how the artist relieved broad
planes with fine linear detail, investing mys-
terious darkness with a supernal luminosity.



VISION OF FEAR

Gabor Peterdi

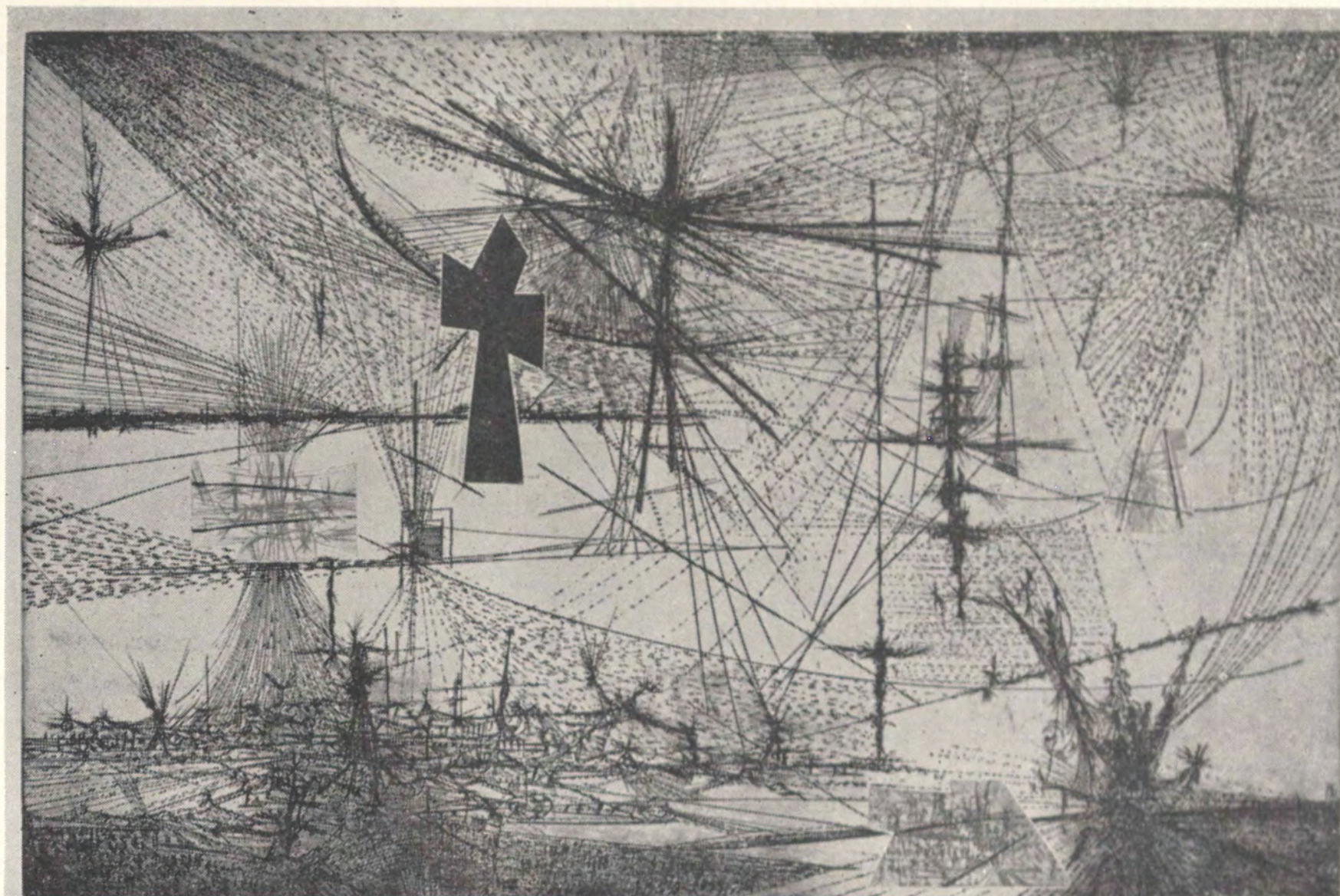
American (1915-)

Intaglio, 23" x 35½"

F65-38

Gift of Mrs. George H. Bunting, Jr.

Done in 1953, "Vision of Fear" is the artist's most technically complex print, combining etching and engraving on zinc with four intaglio color plates inset on copper and one color offset from a rubber mold. It is one of five graphic works by Peterdi which the Gallery has collected, ranging from 1935 to 1965.



DANCER RESTING

Henri Matisse

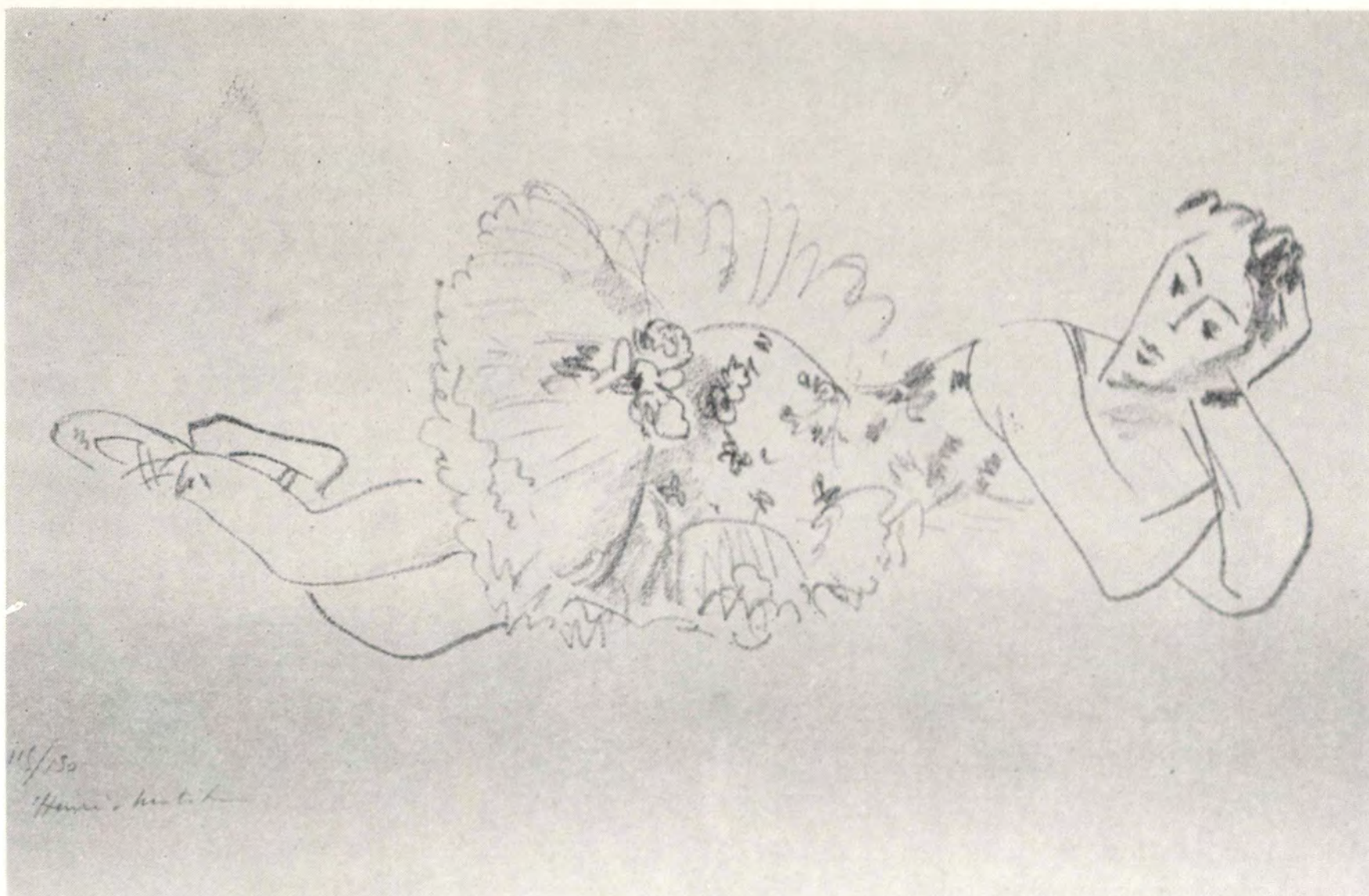
French (1869-1954)

Lithograph, 12¼" x 19½"

71-21/5

Gift of Mr. and Mrs. Thomas K. Baker

From the portfolio *Dix Danses*, this is one of the graceful, spontaneous studies of ballet dancers off stage which Matisse drew in 1927, at a time when he was possibly inspired by the Diaghilev company.



The Twentieth Century

French Fauvism (1905), the first recognizable twentieth century movement, was based on Post-Impressionism, but Derain, Vlaminck, Matisse, and Braque, the major practitioners, added a feeling for color improvisation that seemed to embody the youthful aspirations of the new century.

Wild colorism, however, cannot replace discipline. The next twentieth century movement, Analytical Cubism, 1910-1913, reacted against color in its initial stages. It rang up a tremendous perceptual advance by defining form as conditioned by sequences in time and space. The old Renaissance-derived notion of vanishing-point perspective was broken by simultaneity. In a Cubist still life an object such as a book or table was depicted as seen through a prism, with its forms fractured and reassembled. Still lifes and portraits by Pablo Picasso, the ex-Fauve Braque, and Juan Gris were conceived in muted colors and have about them the textbook quality of an art grammar. In retrospect, it is difficult to realize how often their work was vilified by critics.

After 1906 there developed in Dresden and then Berlin, the movement called Expressionism. Kirchner, Heckel, Schmidt-Rottluff, and Emil Nolde, among others, invested painting not only with Fauvist color, but with a psychological interpretation applied to human beings, landscapes, and still lifes alike. These artists, partially inspired by the example of Van Gogh and also carrying on the traditional German genius of graphic expression, willed their forms on canvas through emotional intensity.

Shortly before the First World War, Cubist painting in France took on greater color and gaiety (synthetic period), while, in Italy, Giorgio de Chirico painted some of the first modern experiments in the painting of dreams. In Munich, Wassily Kandinsky transformed his version of expressionism by gradually eliminating subject matter. In Italy the Futurist manifesto linked art to an aesthetic of speed and to the depiction of kinetic urban life. In Zurich during the First World War the Dada movement (chiefly literary) attacked art tradition.

After 1922 the pre-war ideas coalesced: visual interpretation of imagery of the interior mind became known as Surrealism

with painters as diverse as the Spaniard Miro and the German Paul Klee. Both Picasso and Braque put Surrealist connotations into their work of the late twenties and early thirties, while Matisse, the greatest of Fauve masters, continually expanded vibrant color true to his origins up to his death in 1954. During the twenties the painting of Kandinsky and his followers became defined as non-objectivism. In Holland the strongly geometric style of the De Stijl movement in turn influenced the most important art school of the twentieth century, the Bauhaus at Dessau, as well as produced the painting of Piet Mondrian, a member of the De Stijl who brought non-objective painting to the threshold of abstraction.

During World War II, artistic focus began to shift from the School of Paris to this side of the Atlantic. The depression had provided painting programs; the expatriate and American artists had created a milieu in which an infusion of creative ideas could take root. The context was right for the release of energies which America had never before explored. Jackson Pollock and Franz Kline emerged as major artists, painting large abstract canvases alive with kinesthetic vitality. Willem de Kooning applied abstract expressionist sensibility to the figure; one of his finest paintings is *WOMAN IV* (see page 207). Mark Rothko painted with density of color, pictures that penetrate the mind's eye.

After 1960, Pop Art returned to objective subject matter, but its images were derived ready-made from the advertising world. Minimal art invested abstraction with deliberate purity. Kinetic art experimented with movement perceived empathically. Color field painting involved optical reactions. Recent technological art deals with mentally perceived situations. Today's artist is free to experiment in a multi-media context, using factory products, science, and psychological phenomena, to get at observer reactions that lie beyond the art concerns of earlier periods.

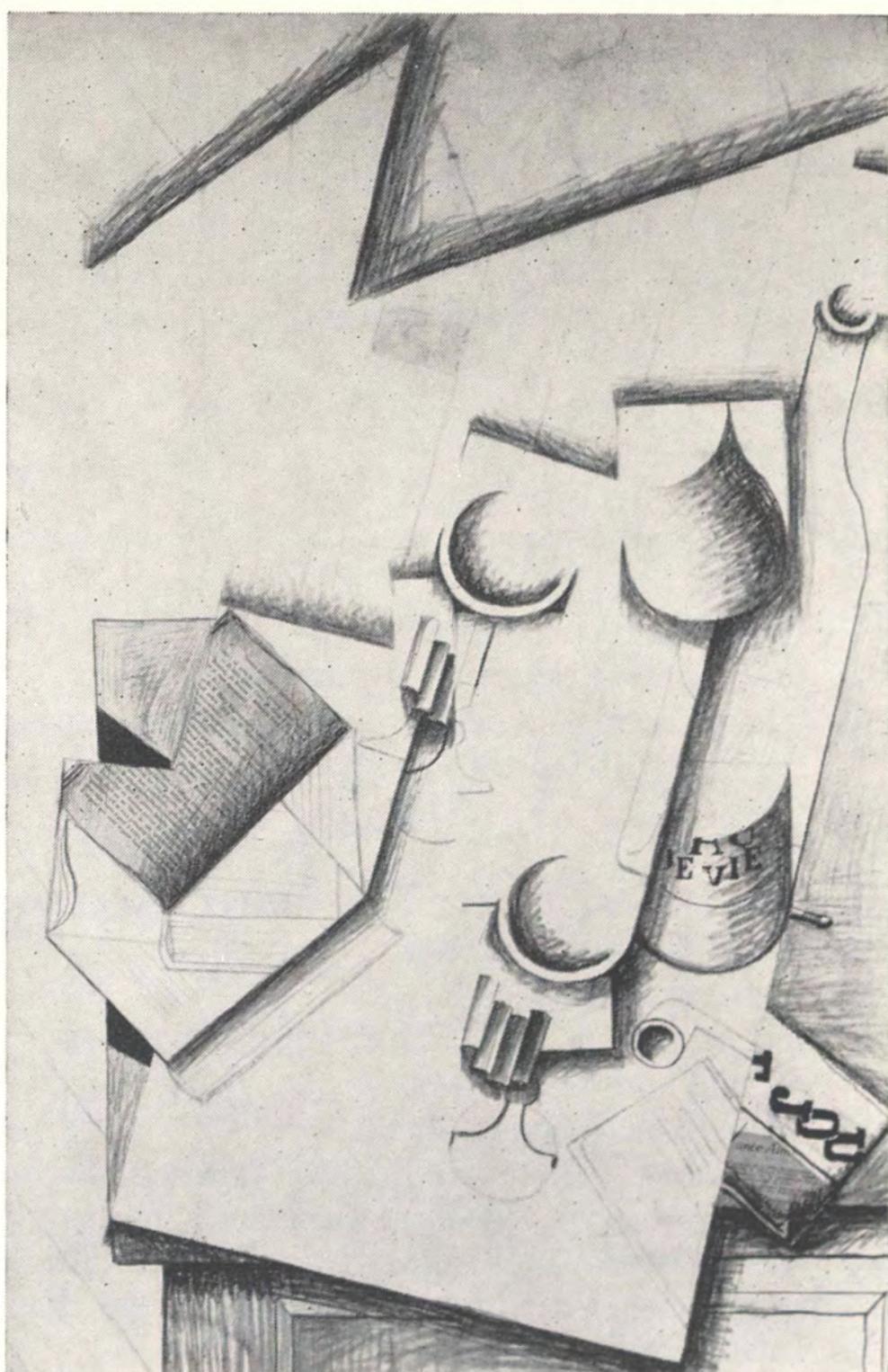
The rapid spread of artistic ideas through the communication media has created international attitudes and receptivities on an almost global scale. It is as easy to produce an art environment today in Japan as in the United States or Europe.

RTC



FIGURE

Cornelius T. M. (Kees) Van Dongen
Dutch (1877-1968)
Oil on canvas. 25½" x 21". 45-41
Gift of Mr. Arthur Wiesenberger



Below—left

BOOK, GLASS AND BOTTLE ON A TABLE

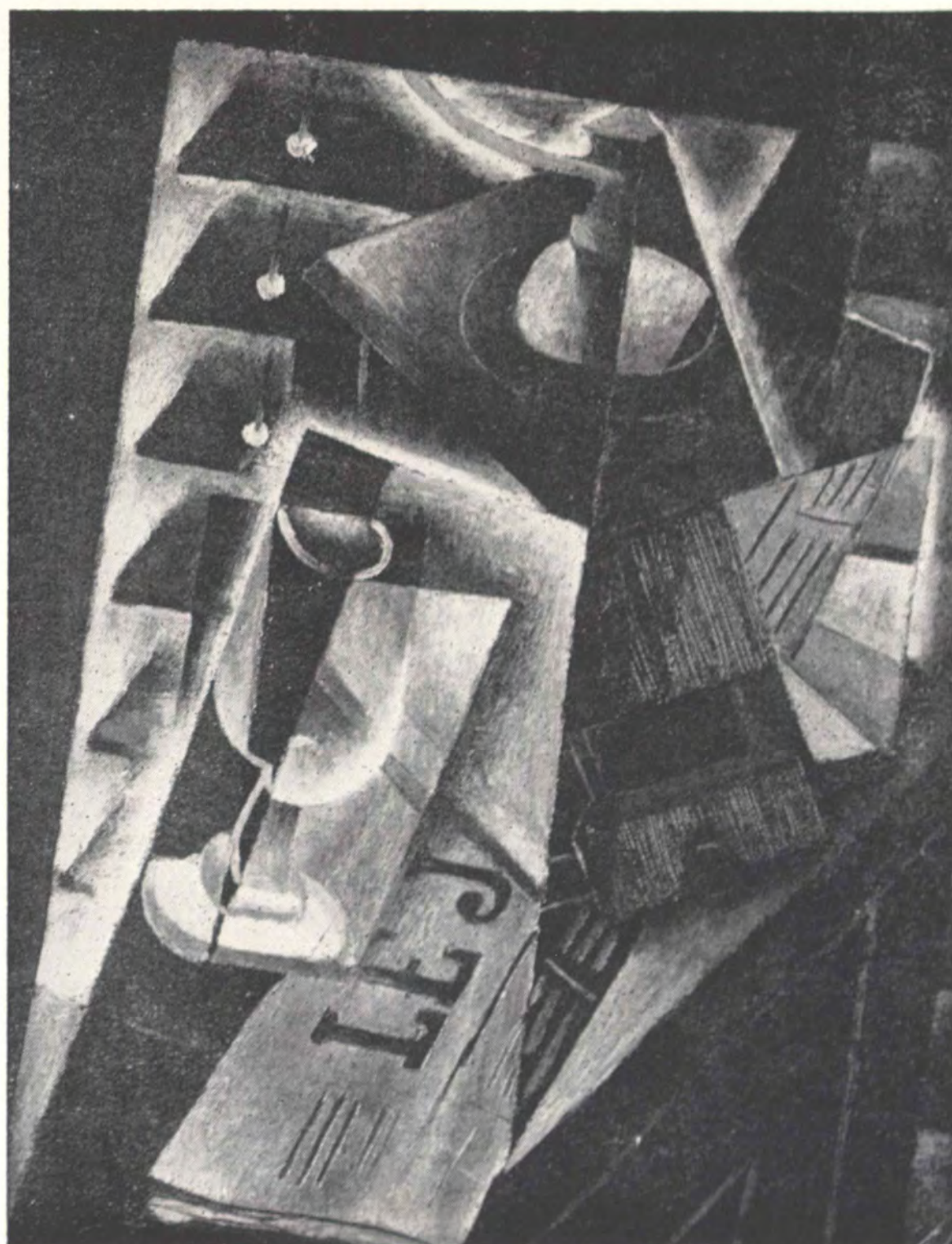
Juan Gris
Spanish (1887-1927)
Papier collé. 35½" x 23". F61-10
1913
Gift of the Friends of Art

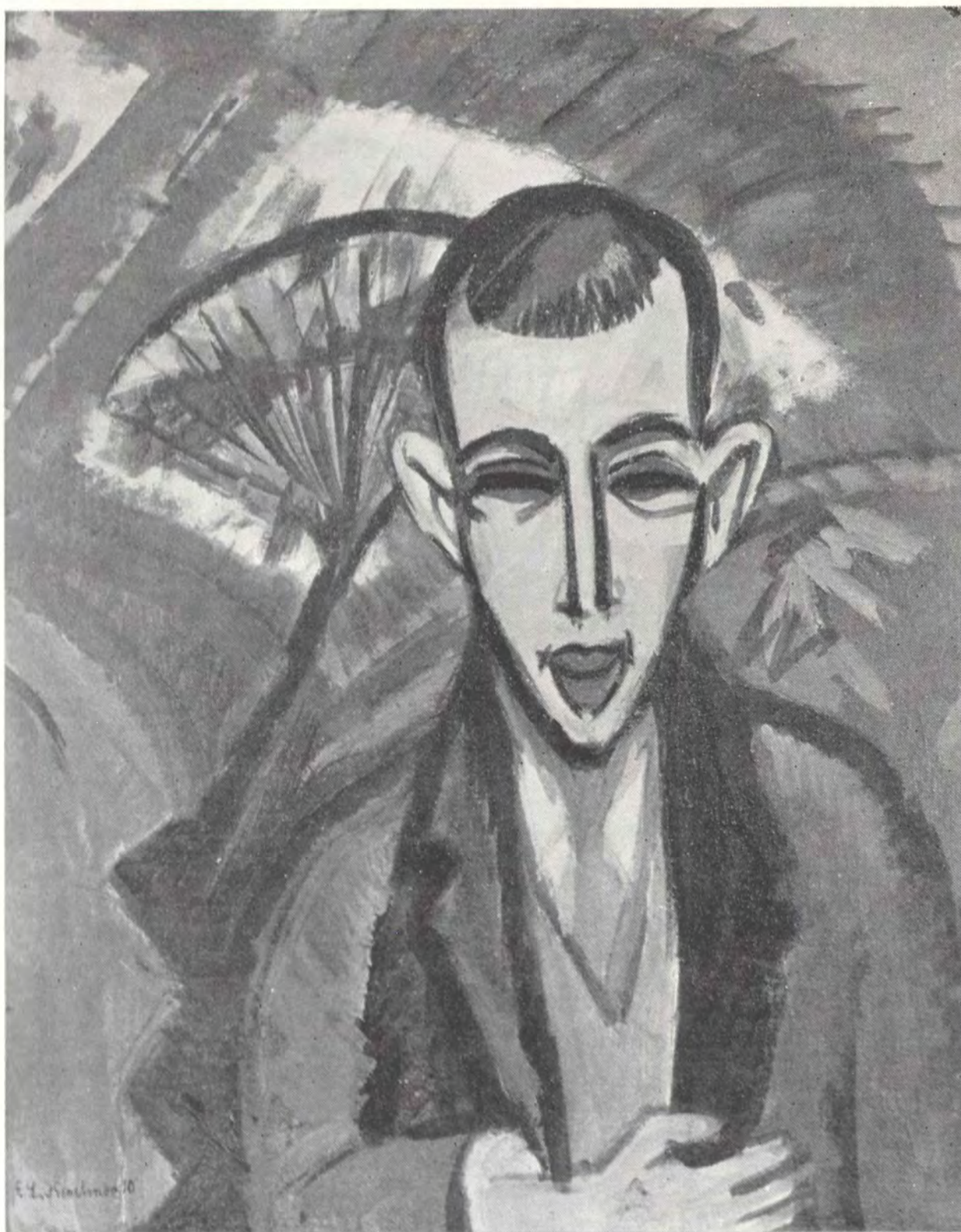
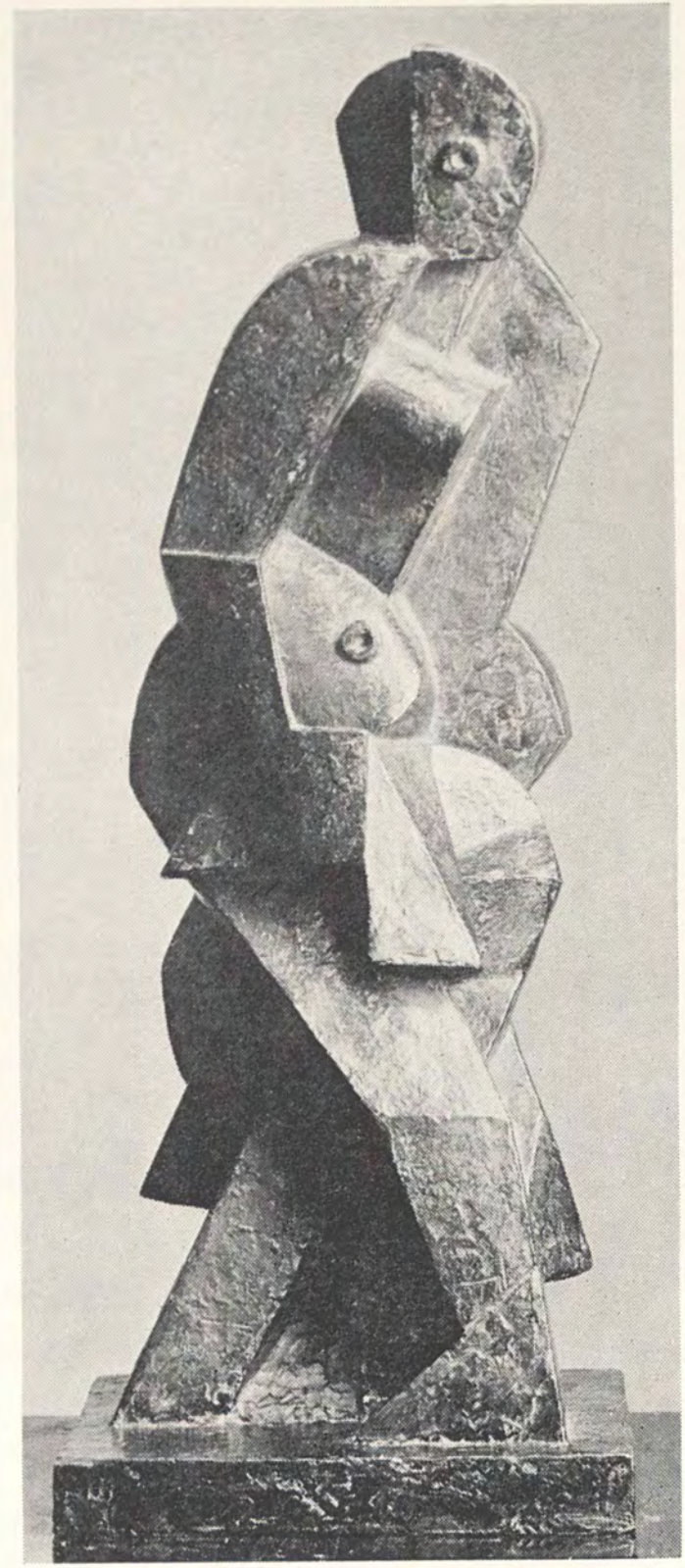
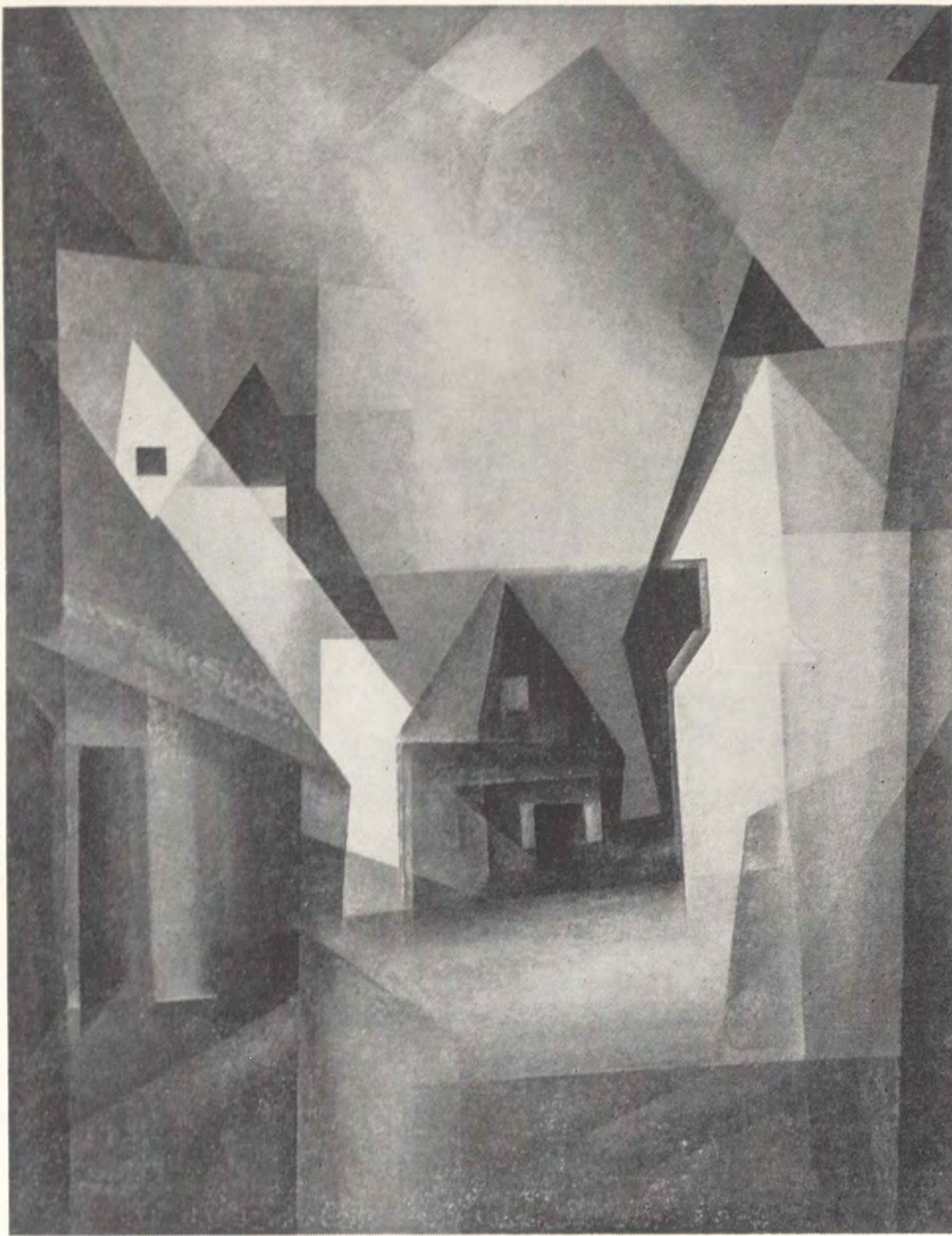
Below—right

COFFEE-GRINDER AND GLASS

Juan Gris
Spanish (1887-1927)
Oil on cardboard. 15" x 11¾". 71-22
1915
Gift of Mr. Earle Grant in memory of Gerald T. Parker

By 1912 the theory of Analytical Cubism had been fully developed, and an intellectual crisis ensued. Gris became the leader of the resultant second phase, Synthetic Cubism. The *papier collé*, or pasted paper, on the left, carries with it certain qualities of formal analysis and subdued coloration typical of the Analytical first phase of the movement. The more Matisse-like palette of the painting, on the right, may have resulted from Gris's contact with that artist in 1914. On the whole, Synthetic compositions tend to be more colorful.





Above—left

GABERNDORF No. 2

Lyonel Feininger

American (1871-1956)

Oil on canvas. 39 $\frac{1}{8}$ " x 30 $\frac{1}{2}$ ". 46-10
1924

Gift of a group of the Friends of Art

Cubism spawned many variants. In Germany, Feininger indulged in faceting and fragmentation to effect an ordered and crystalline vision.

Above—right

BATHERS

Jacques Lipchitz

American (1891-1973)

Bronze. 34 $\frac{3}{4}$ " high. F70-12

Signed and dated 1917

Gift of the Friends of Art

The faceting of Analytical Cubism has been easily translated into sculpture.

Left

PORTRAIT OF THE POET GUTHMANN

Ernst Ludwig Kirchner

German (1880-1938)

Oil on canvas. 31 $\frac{3}{4}$ " x 25 $\frac{1}{2}$ ". 54-88

Signed and dated 1910

Gift of the Friends of Art

A founding member of Die Brücke, Kirchner represents that branch of German Expressionism which dealt with figurative subjects. His expressively brilliant use of color shows Fauve influence from France.

Right

MASKS

Emil Nolde

German (1867-1956)

Oil on canvas.

28¾" x 30½". 54-90

1911

Gift of the Friends of Art

As a member of Die Brücke, Nolde dealt with the distortion of objects rather than the total rejection of representation. European folk masks often appear in his paintings, for, like the Belgian painter, James Ensor, he found them useful devices for describing human emotions.



Right

HIMMEL

Marsden Hartley

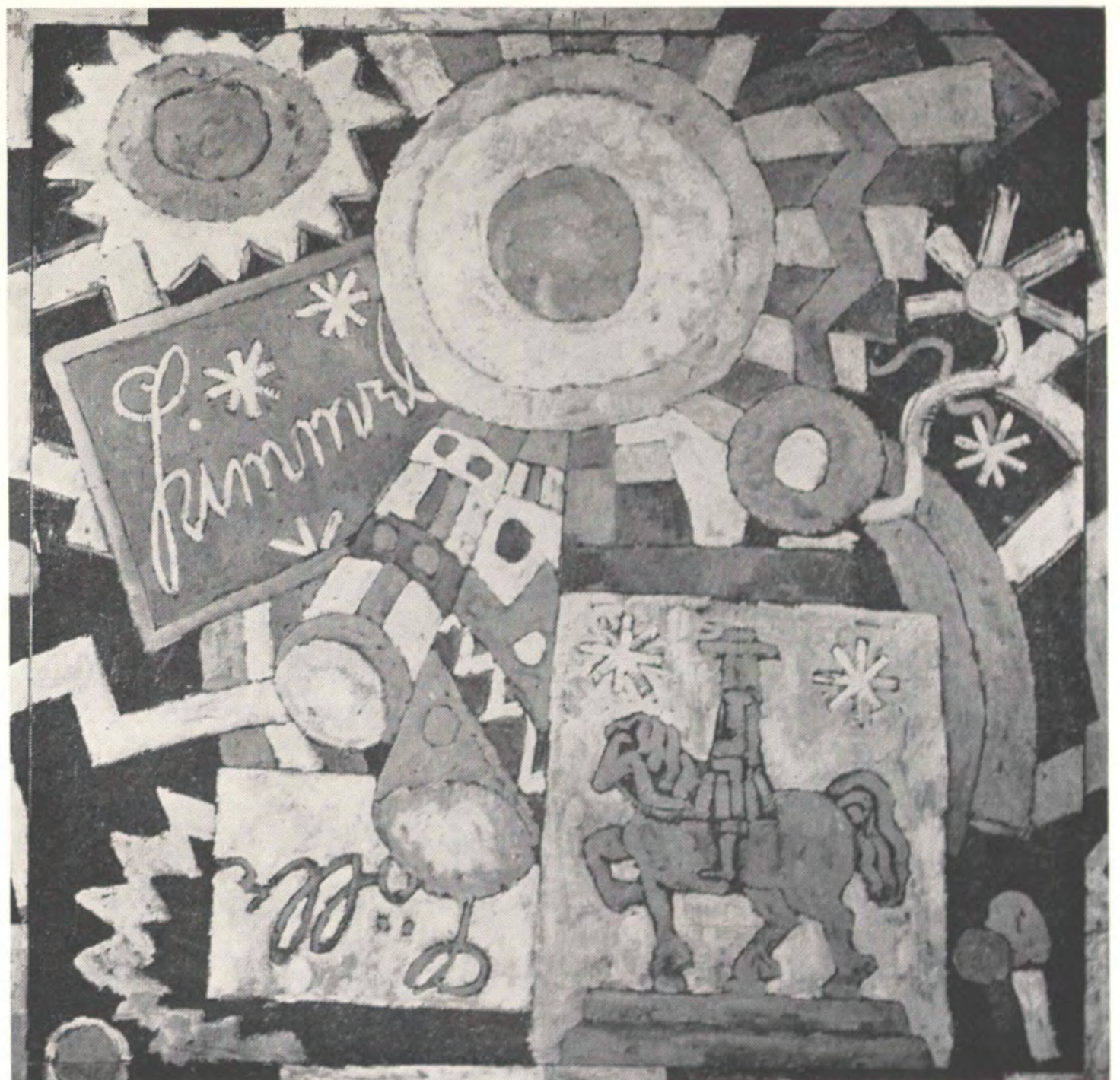
American (1877-1943)

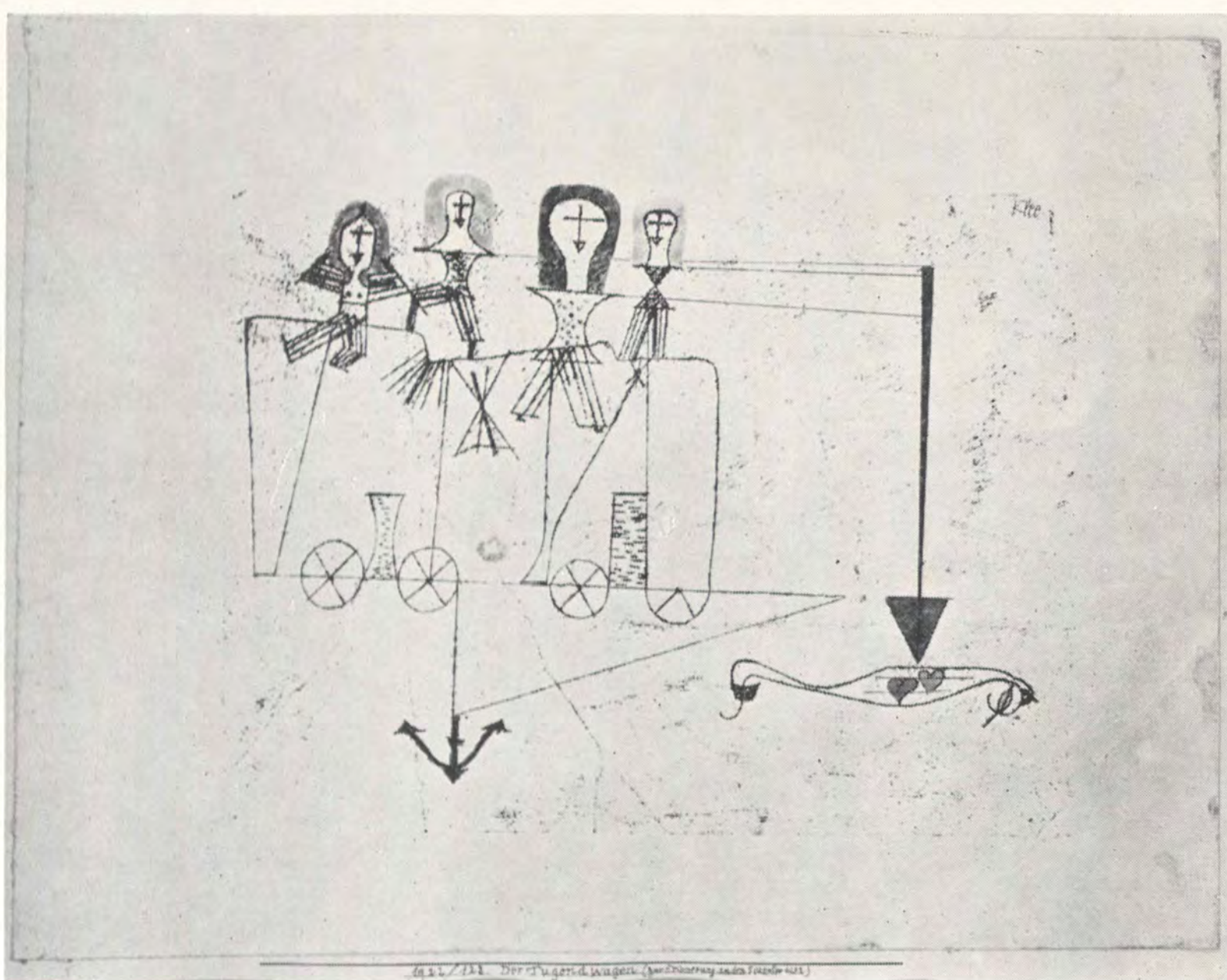
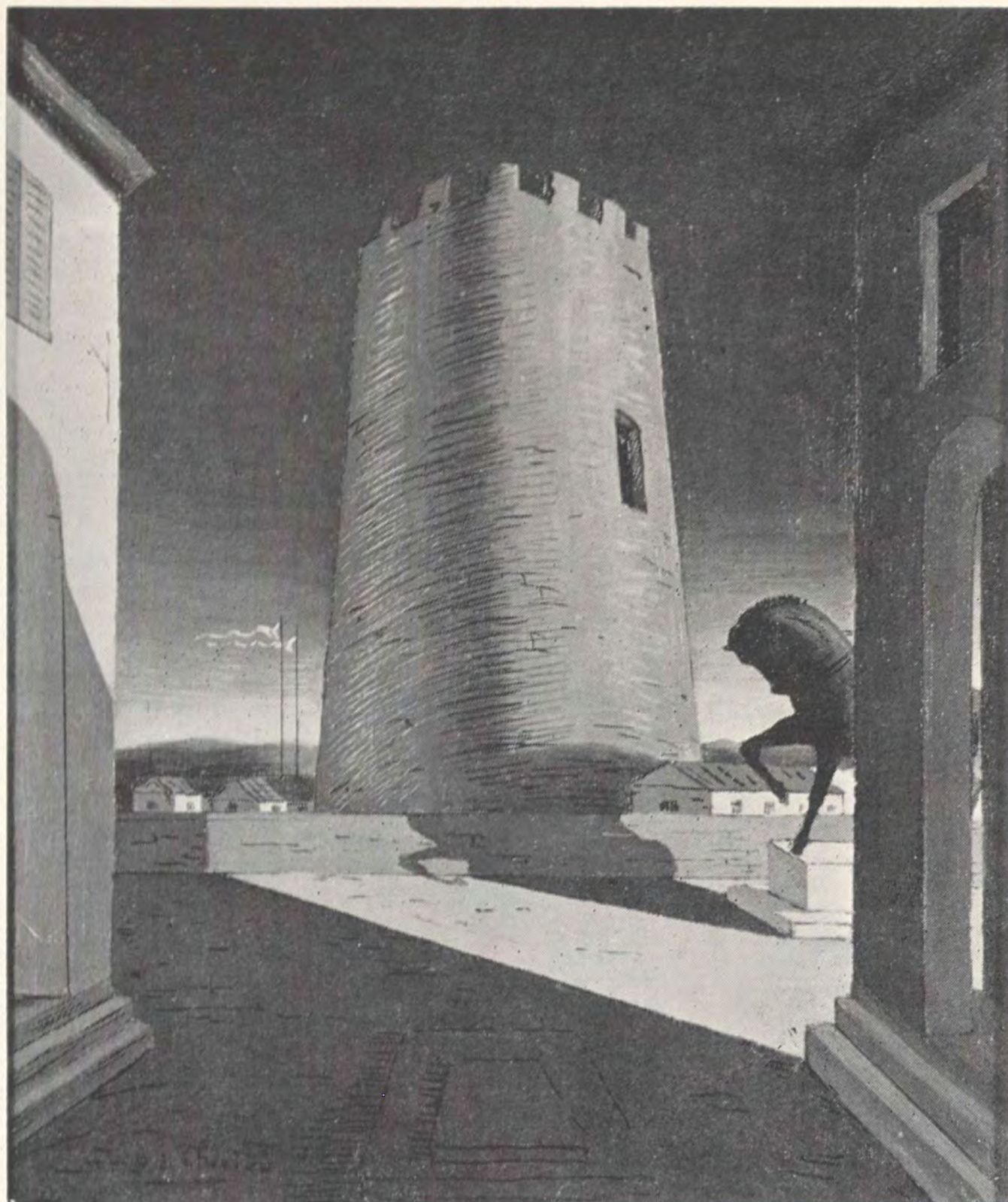
Oil on canvas. 49½" x 49⅝". 56-118

1915

Gift of the Friends of Art

The boldly decisive elements of this composition are characteristic of the series of paintings Hartley did while in Germany in 1914-1915. The colors in works like HIMMEL are strong and direct: reds, greens, blacks, and yellows.





THE VIRTUE WAGON

Paul Klee

Swiss (1879-1940)

Oil-color drawing and watercolor on chalked paper. 12¼" x 16". F71-15

1922

Gift of the Friends of Art

Klee's works are essentially graphic no matter what the medium, the mark of the brush or pen being of primary concern.

Above—left

ROSE TOWER

Giorgio de Chirico

Italian (1888-)

Oil on canvas. 29" x 23½". 51-60

1913

Gift of the Friends of Art

In a canvas such as this with its strange mixture of forms and ideas, De Chirico is clearly the progenitor of illusionist Surrealism.

Above—right

ROSA MIT GRAU

Wassily Kandinsky

Russian (1866-1944)

Oil on cardboard. 23⅝" x 19". F62-9

Initialed and dated 1924

Gift of the Friends of Art

This composition deals with many of the theoretical problems of line, angle, and color which concerned the non-objective master Kandinsky during his years at the Bauhaus in Weimar.

Right

WOMEN AT SUNRISE

Joan Miro

Spanish (1893-)

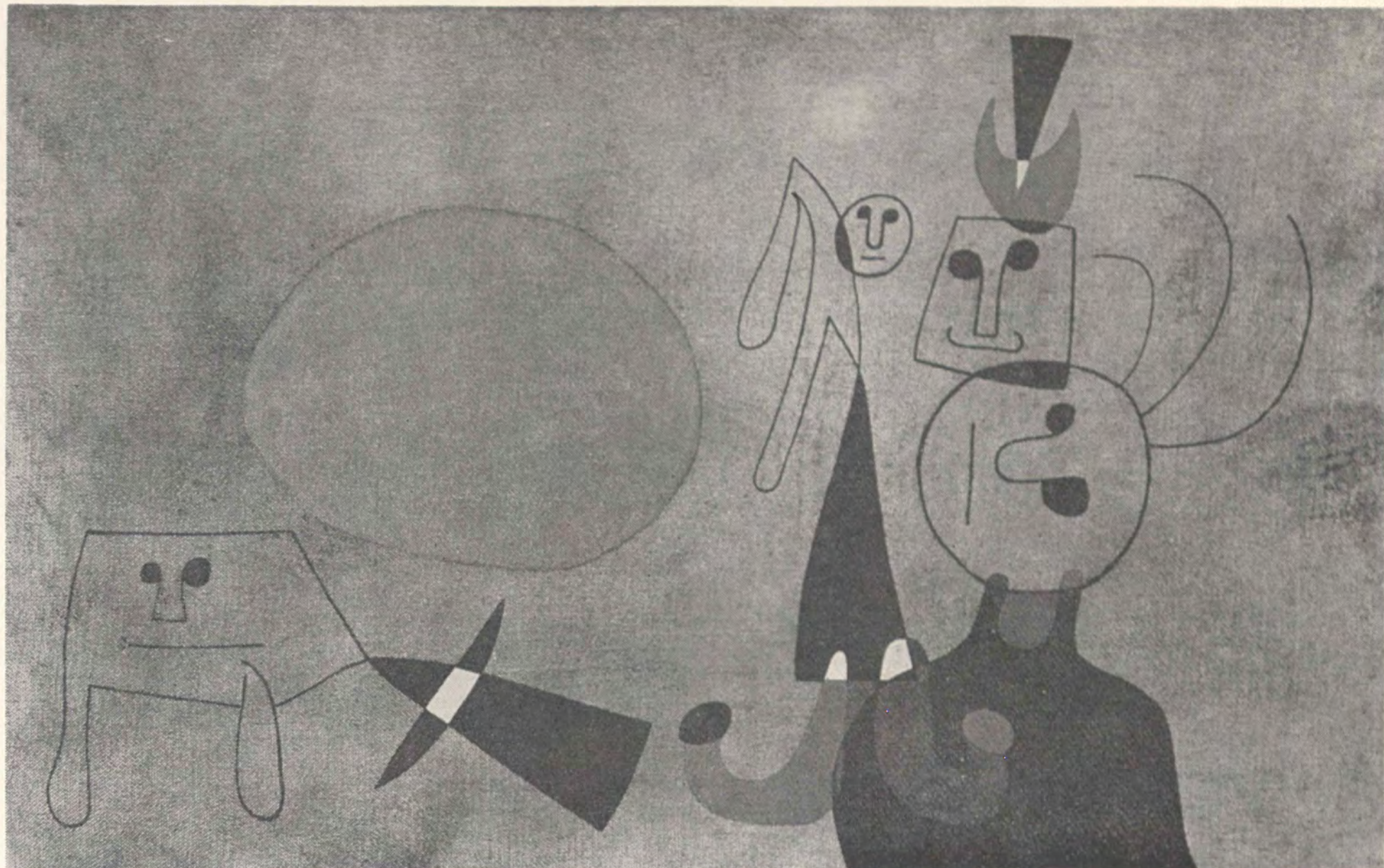
Oil on canvas.

15" x 24". 56-120

1946

Gift of the Friends of Art

Leaning more toward abstract, lyrical Surrealism, Miro's work always presents a union of the real and the imaginary.



Right

AT THE RISK OF THE SUN

Yves Tanguy

French (1900-1955)

Oil on canvas.

27 $\frac{3}{4}$ " x 15 $\frac{3}{4}$ ". F58-68

Signed and dated 1947

Gift of the Friends of Art

Left

VUE ET ENTENDUE

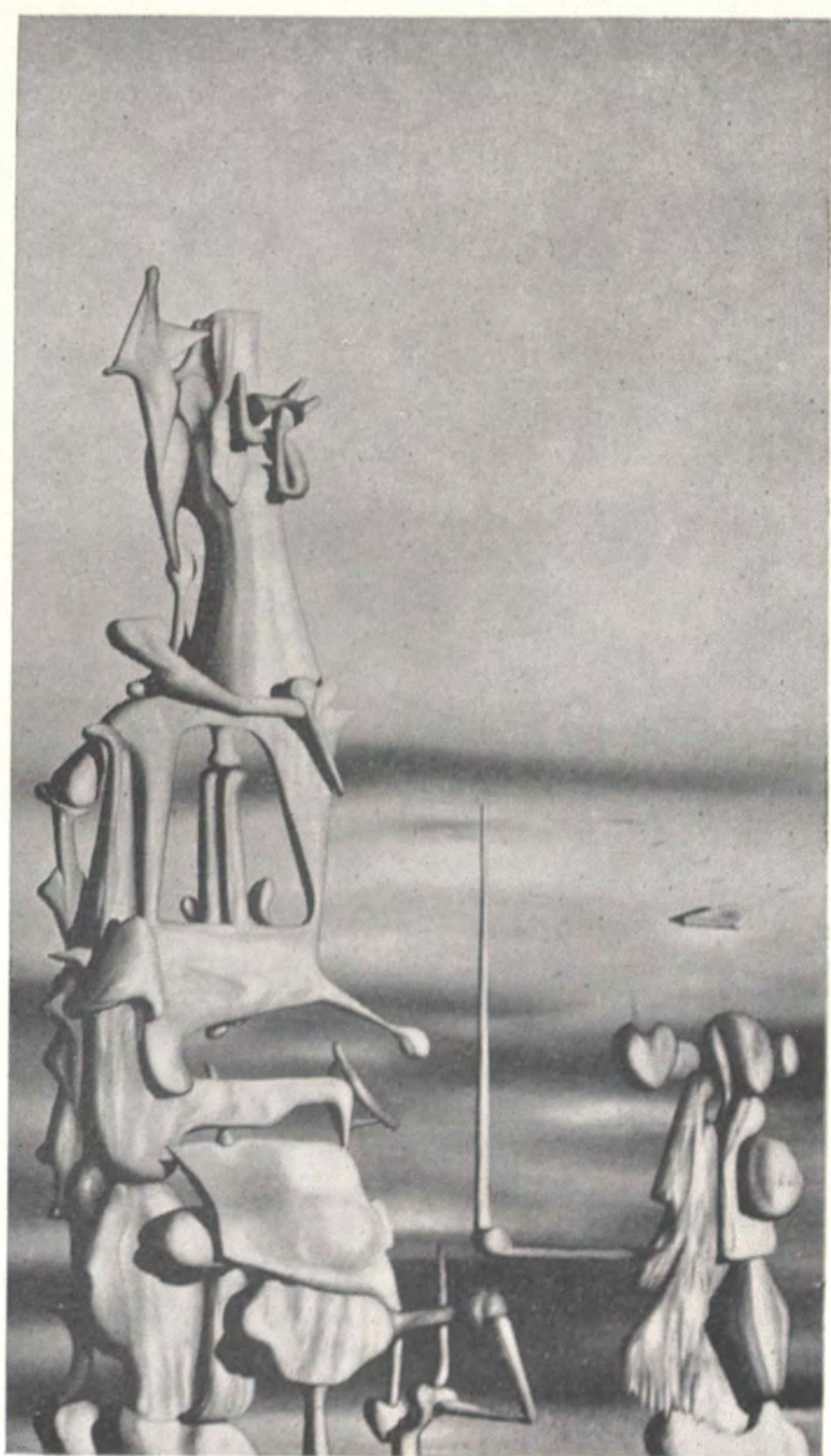
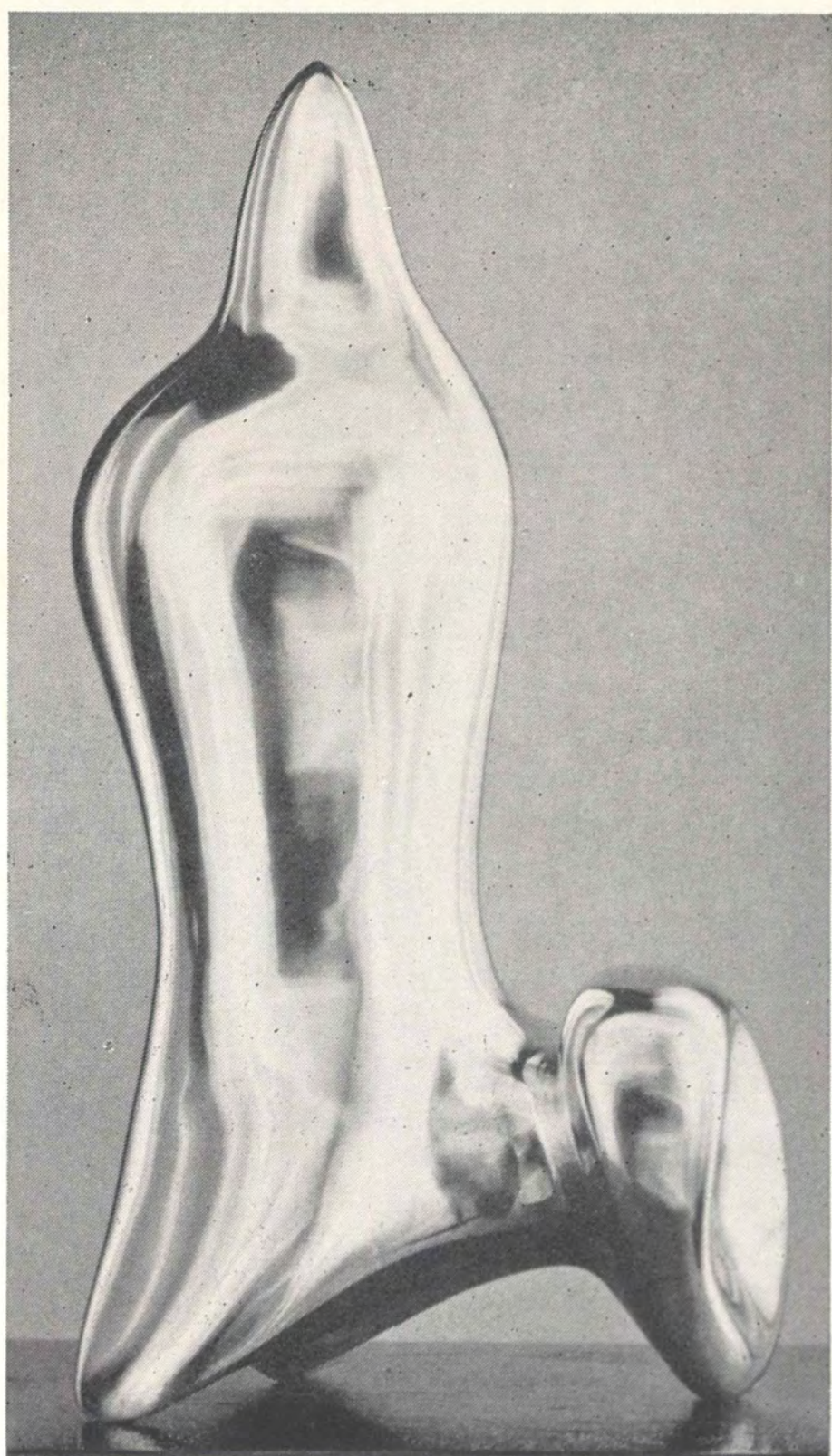
Hans (Jean) Arp

German (1888-1966)

Polished brass. 13 $\frac{1}{4}$ " high. F63-14

1942

Gift of the Friends of Art





Above

DEAUVILLE RACETRACK

Raoul Dufy

French (1877-1953)

Oil on canvas. 25 $\frac{5}{8}$ " x 32". 53-71

Signed and dated 1929

Gift of Mrs. Gerald Parker and Mr. Earle Grant in memory of Mrs. T. J. Flannelly

Using bright, rich color and a decorative arabesque manner, Dufy has captured the carefree atmosphere of the spectacle of a horserace. This interest in color was pronounced early in his career, and he worked for several years with the Fauves.

Below

PYRAMIDS

Oscar Kokoschka

Austrian (1886-)

Oil on canvas. 34 $\frac{1}{4}$ " x 50 $\frac{1}{2}$ ". 54-89

1929

From 1924 to 1931, with Paris as his headquarters, Kokoschka made many extended trips, among them visits to the Near East and Egypt. Landscapes, the characteristic product of these years, were often painted from an elevated viewpoint, as with this example.





Left

GARDENS AT VALLAURIS

Pablo Picasso

Spanish (1881-1973)

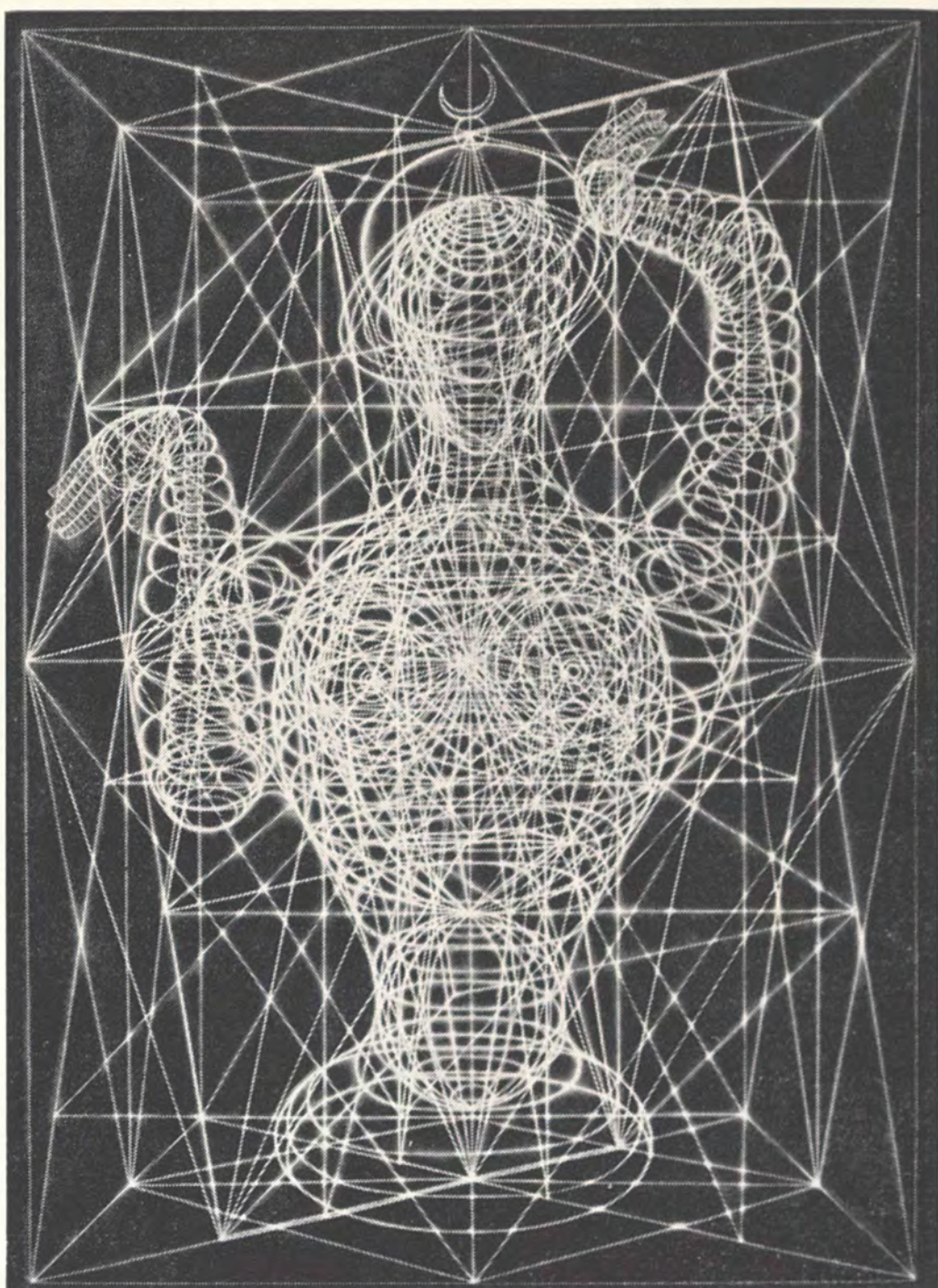
Oil on canvas.

10 $\frac{5}{8}$ " x 16 $\frac{1}{8}$ ". 54-96

Signed and dated 1953

Acquired through the Henry J. Haskell Bequest

This draftsmanly composition was done in Vallauris, where Picasso lived from 1948 until 1955. The contours of the forms in the picture are mostly black.



FATMA

Pavel Tchelitchew

American (1898-1957)

Oil on canvas. 45 $\frac{1}{2}$ " x 32". 57-31

Signed and dated 1956

Gift of the Friends of Art

Painted in Rome the year before the artist's death, patterns of straight and curving lines have been employed to create this symbol-filled female figure.



BACCARAT

Max Beckmann

German (1884-1950)

Oil on canvas. 47" x 39 $\frac{1}{4}$ ". 54-86

Signed and dated 1947

Gift of the Friends of Art

Although he was never closely aligned with any of the German Expressionist groups, Beckmann's dramatic sense of structure and color make him one of the most important practitioners of the Expressionist vision.



Left

PORT JEFFERSON

Leonid (Berman)

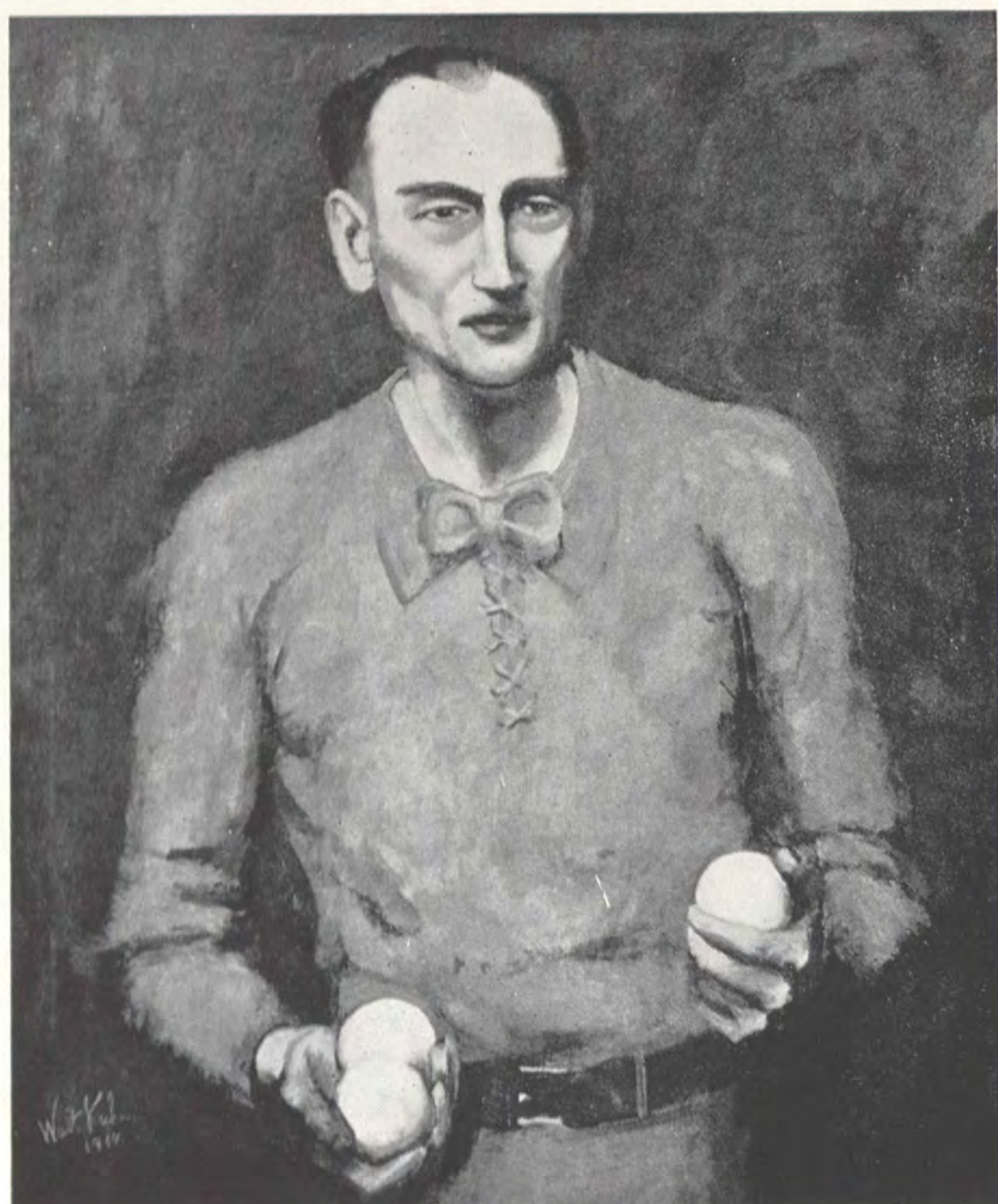
American (1896-)

Oil on canvas.

36" x 50". 49-81

Signed and dated 1949

Gift of Mr. William T.
Kemper through the Friends
of Art



JUGGLER

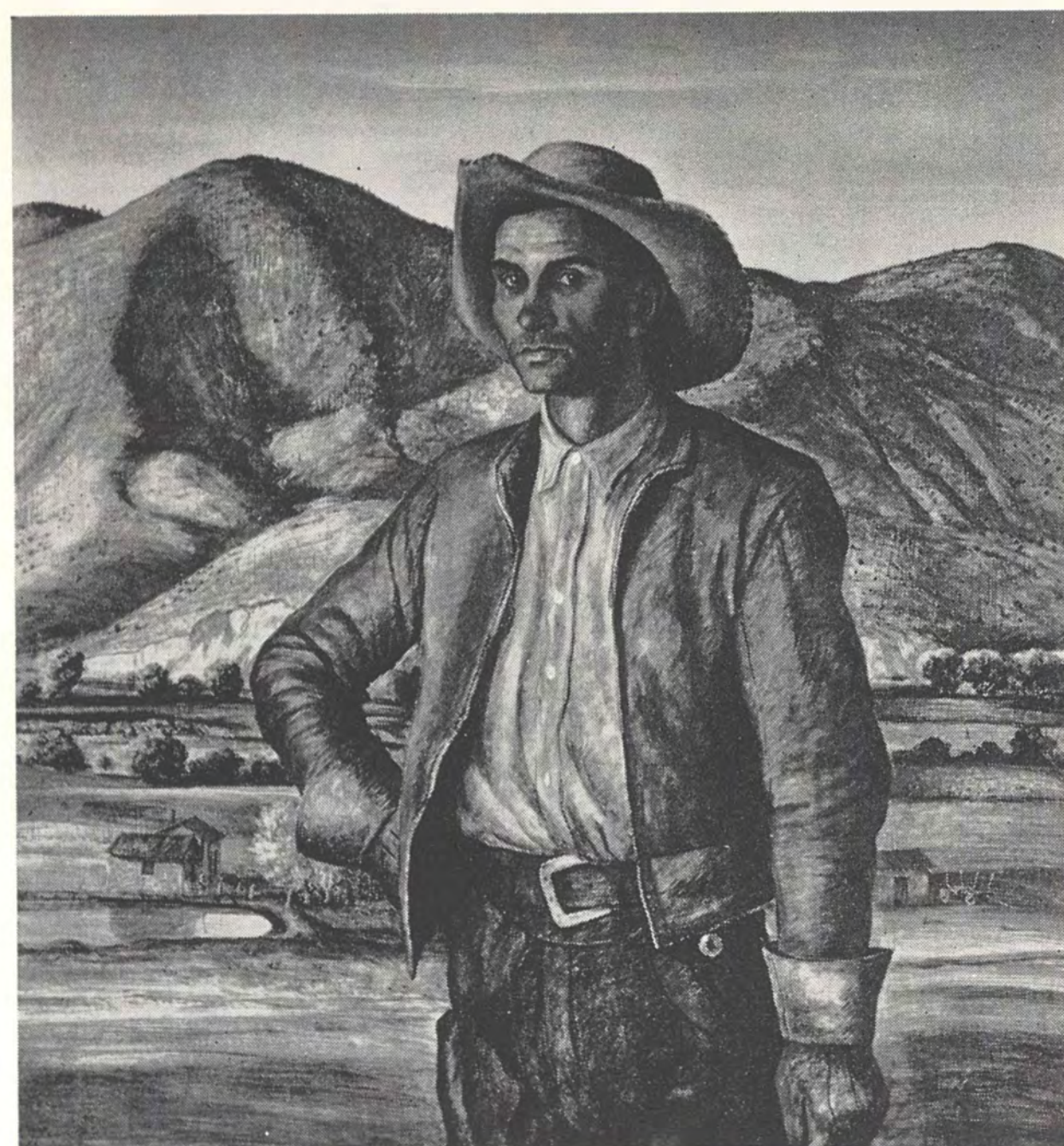
Walt Kuhn

American (1880-1949)

Oil on canvas. 30" x 25". 38-1

Signed and dated 1934

Gift of the Friends of Art



JOSE HERRERA

Peter Hurd

American (1904-)

Tempera on panel. 48" x 46 1/2". 39-35

Signed and dated 1938

Gift of Mr. and Mrs. Robert B. Fizzell through the Friends
of Art

Right

THE SUN TREADER—PORTRAIT OF CARL RUGGLES

Thomas Hart Benton

American (1889-)

Tempera on canvas-covered panel.

45" x 38". 36-4

1934

Gift of the Friends of Art

The inherent vitality and contrasts of tension in "regionalist" Benton's style make him an important catalyst for the energetic gestural style of the late 1940's. The title of this portrait alludes to Ruggles's tone-poem, "Sun Treaders."



20 SOUTH STREET

Reginald Marsh

American (1898-1954)

Watercolor. 26½" x 40". 41-3

1939

Gift of the Friends of Art

Early in the twentieth century, the "American scene" captured the visual imagination of many artists. For Marsh it was exemplified in the big city. This view of urban life is reminiscent of the work of an artist like Daumier in the nineteenth century.



EDGE OF TOWN

Charles Ephraim Burchfield

American (1893-1967)

Watercolor. 27" x 40". 41-52

Initialed and dated 1921-1941

Gift of the Friends of Art

Burchfield's view of America tended more toward the slower-paced life of the Middle West, as here in this scene which might have taken place in one of many small towns in Ohio.



TURIN

Franz Joseph Kline

American (1910-1962)

Oil on canvas. 80" x 95". F61-23

Signed and dated 1960

Gift of Mrs. Alfred B. Clark through the Friends of Art

TURIN's spatial context is created of equally important black and white elements. In his black and white paintings, of which this is one of the most important, Kline found a unique synthesis to express his inner feelings about the dynamic and growing environment of post-World War II America.

Right

NUMBER 6, 1952

Jackson Pollock

American (1912-1956)

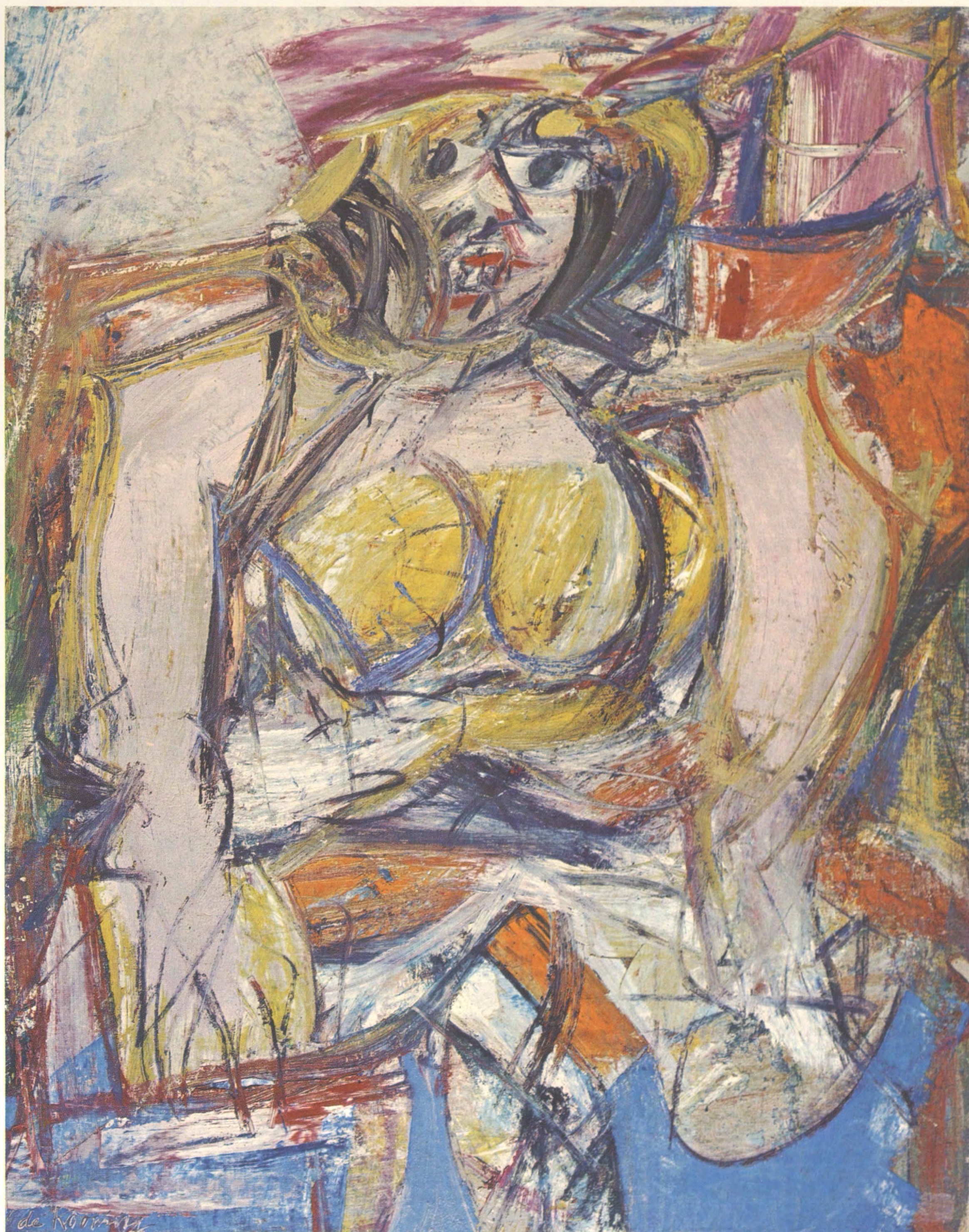
Oil on canvas. 55⁷/₈" x 47". F68-18

Signed and dated 1952

Gift of the Friends of Art

After the totally abstract interval of his drip paintings, Pollock returned to the use of figuration in the early 1950's. Here a sea-wolf type animal out of American Indian mythology and a woman are combined in a personalized, mythological way.





WOMAN IV

William De Kooning

American (1904-)

Oil on canvas. 59" x 46 $\frac{1}{4}$ ". 56-128

Painted 1952-1953

Gift of Mr. William Inge

De Kooning painted his series of *Women* in 1950-1954. They were five in all, WOMAN I being in the collection of the Museum of Modern Art, New York.

WOMAN IV is less ferocious in expression, less harsh in design and exhibits a closer balance of form and content than any other painting in the series, which is generally recognized as the most important group of paintings from the artist's hand. They are also considered among the most powerful pictures painted by any artist in the im-

mediate Post World War II period. In them De Kooning reconciled New York School "abstract expressionist" style with the tradition of monumental European figure painting. The suavely brushed individual passages contrast with the savagery of the over-all image, a female monster that dominates by the exuberant vigor of her presentation.

Her grotesqueness is imbedded in a poetic matrix, as her distortions emerge from undeniable elegance of technique.



Left

BROADWAY RESTAURANT, 1957

Grace Hartigan

American (1922-)

Oil on canvas. 79" x 62¾". F57-56

Signed and dated 1957

Gift of Mr. William T. Kemper

Hartigan uses the frayed, slashing brushstrokes of gestural abstraction, but often retains some semblance of the object, as here, where reminiscences of tables and chairs emerge from the patches of color, to convey the colorful confused atmosphere of a Times Square eatery in metaphorical terms.



CORNFIELD OF HEALTH II

Arshile Gorky

American (1908-1948)

Oil on canvas. 30⅛" x 37¾". F66-23

Signed and dated 1944

Gift of the Friends of Art

Combined in the work of Gorky are elements of both Surrealism and expressive abstraction.



BOUDOIR

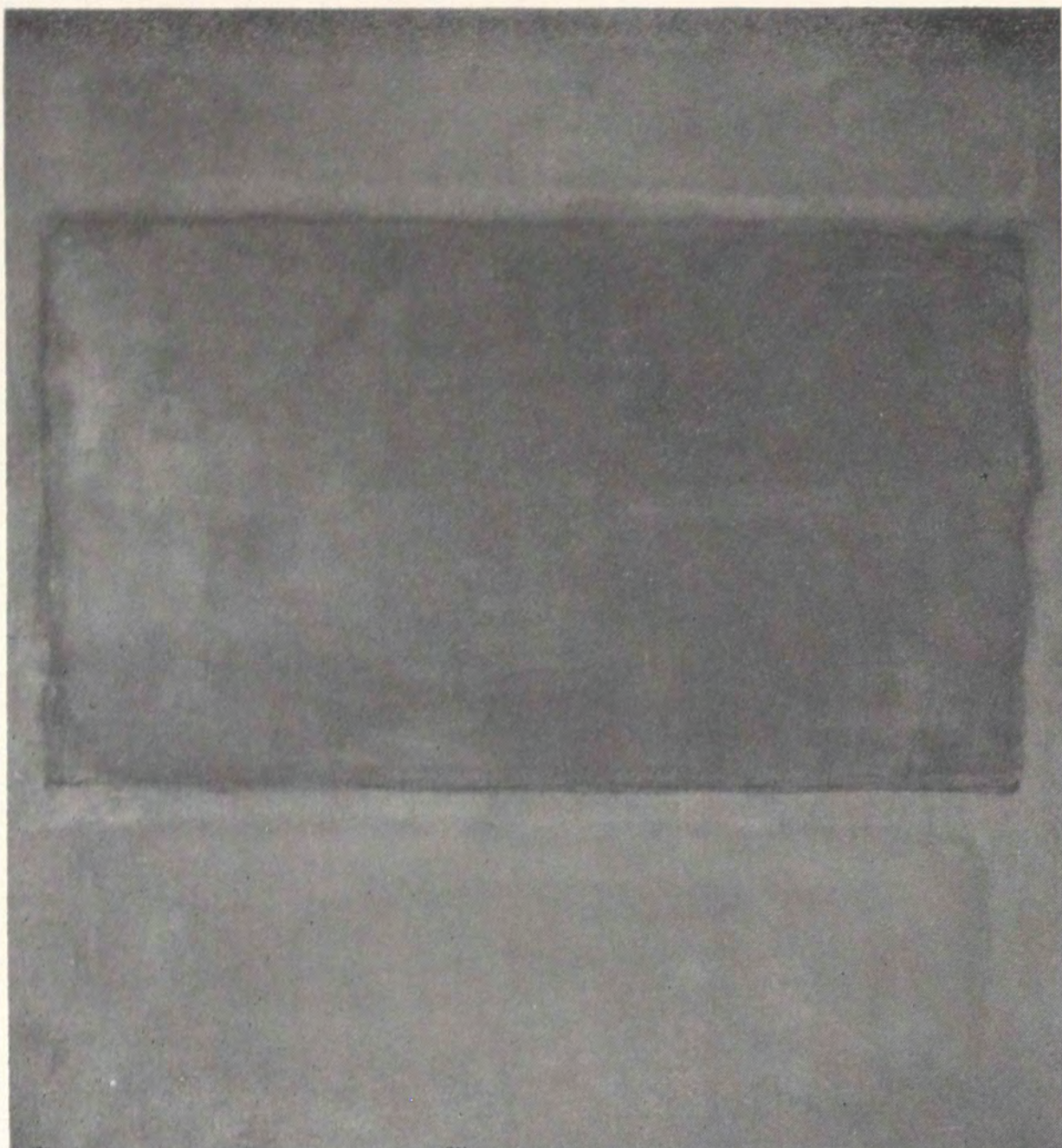
Willem de Kooning

American (1904-)

Oil on composition board. 27½" x 33¼". 56-125
1951

Gift of Mr. William Inge

In contrast to the slashing vigor of WOMAN IV, BOUDOIR shows De Kooning in a more lyrical mood. The linear elements are more delicate and the colors more pastel.



Left

UNTITLED #II-1963

Mark Rothko

American (1903-1970)

Oil on canvas. 75½" x 69¼". F64-15

1963

Gift of the Friends of Art

Abstract Expressionism is divided into two camps: gestural and chromatic. Rothko and the other artists represented on this page are practitioners of the latter or some variant thereof. Their compositions depend upon subtle relationships of color which often cannot be captured by black and white photography. Jules Olitski's VOLYA RADIANCE has not been illustrated for this very reason.

Right

MOULTONVILLE III

Frank Stella

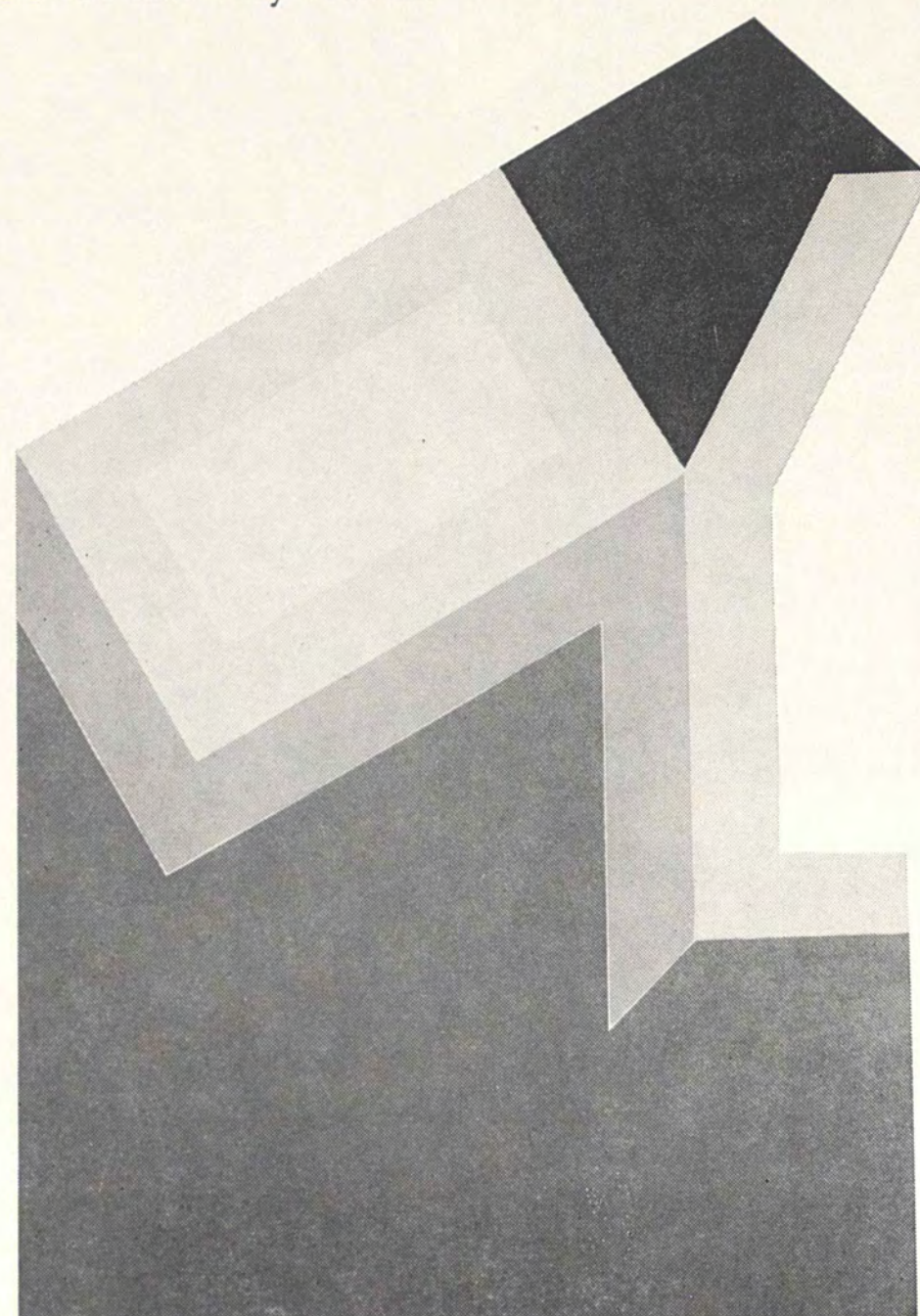
American (1936-)

Enamel on canvas. 124" x 86". F67-13

1965-1966

Gift of the Friends of Art

MOULTONVILLE III, an eccentrically shaped polygon, comes from a series of forty-four related canvases named after towns in New Hampshire. The idea of serial imagery which characterizes so much of the art of the sixties is not new. Monet was a great practitioner of the art in the late nineteenth century.



Left

ALPHA KSI

Morris Louis

American (1912-1962)

Acrylic on canvas.

8' 7" x 14' 6". F72-23

1960

Gift of the Friends of Art

With only three colors and a great expanse of unprimed canvas, Louis has created a feeling of plunging space. ALPHA KSI is from his series of "unfurleds."



Left

STILL LIFE #24

Tom Wesselmann

American (1931-)

Acrylic polymer on board.

48" x 59 7/8". F66-54

Signed and dated 1962

Gift of the Guild of the Friends of Art

Pop Art offered an alternative to the emotionally charged works of Abstract Expressionism. Formally, it was hard-edged and precise. Thematically, it was focused on the everyday products of our commercial society. In *STILL LIFE* Wesselmann confronts the relationship between illusion and reality. Various levels of illusion have been employed within one compositional arrangement; they range from the real thing (ball-fringed curtain) to commercial illustration (the name brands) to painted illusion (the sunset).

Right

STILL LIFE WITH BRUSHES, SHELL, AND STAR FISH

Roy Lichtenstein

American (1923-)

Oil and magma on canvas. 56" x 40". F73-15

1972

Gift of the Friends of Art

Lichtenstein has interpreted a very traditional and conservative compositional form, the still life, in terms of the Pop aesthetic.



Right

UNTITLED DOUBLE CUBE

Ron Davis

American (1937-)

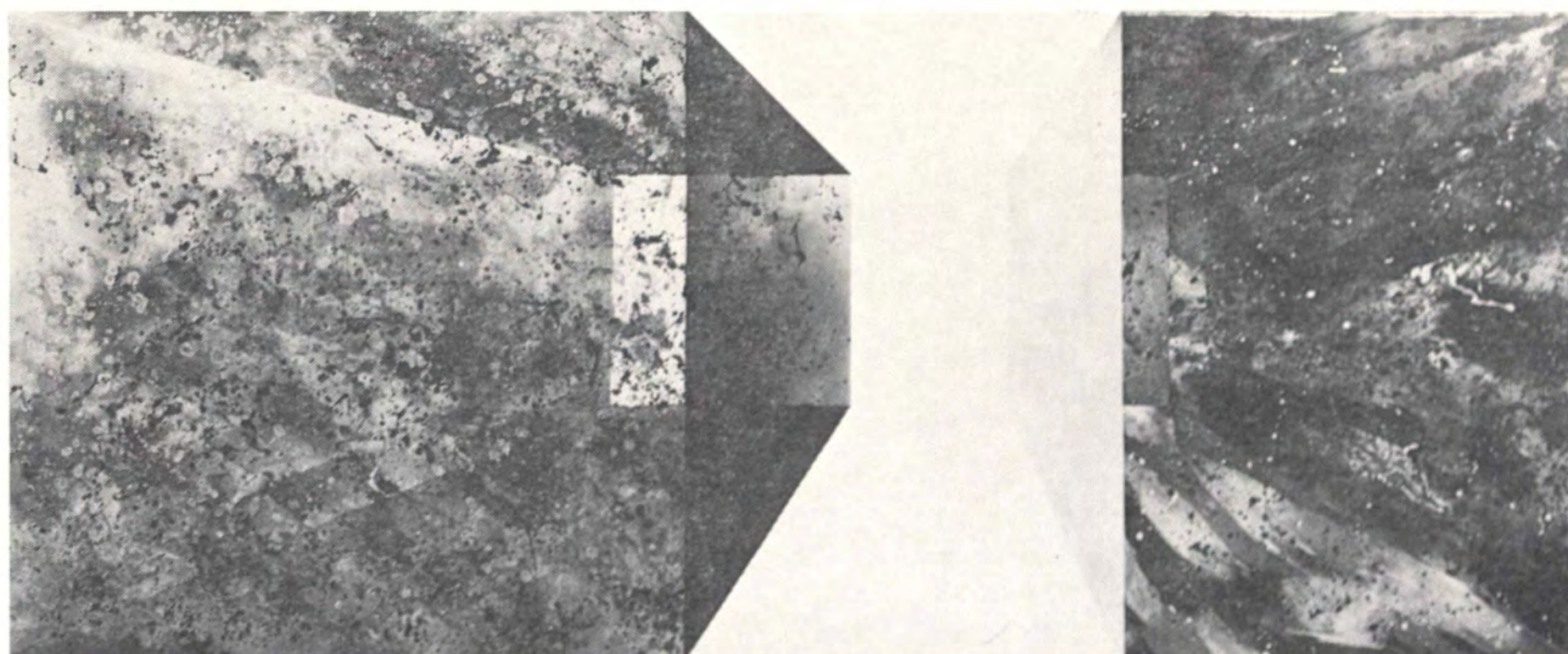
Acrylic on polyester resin.

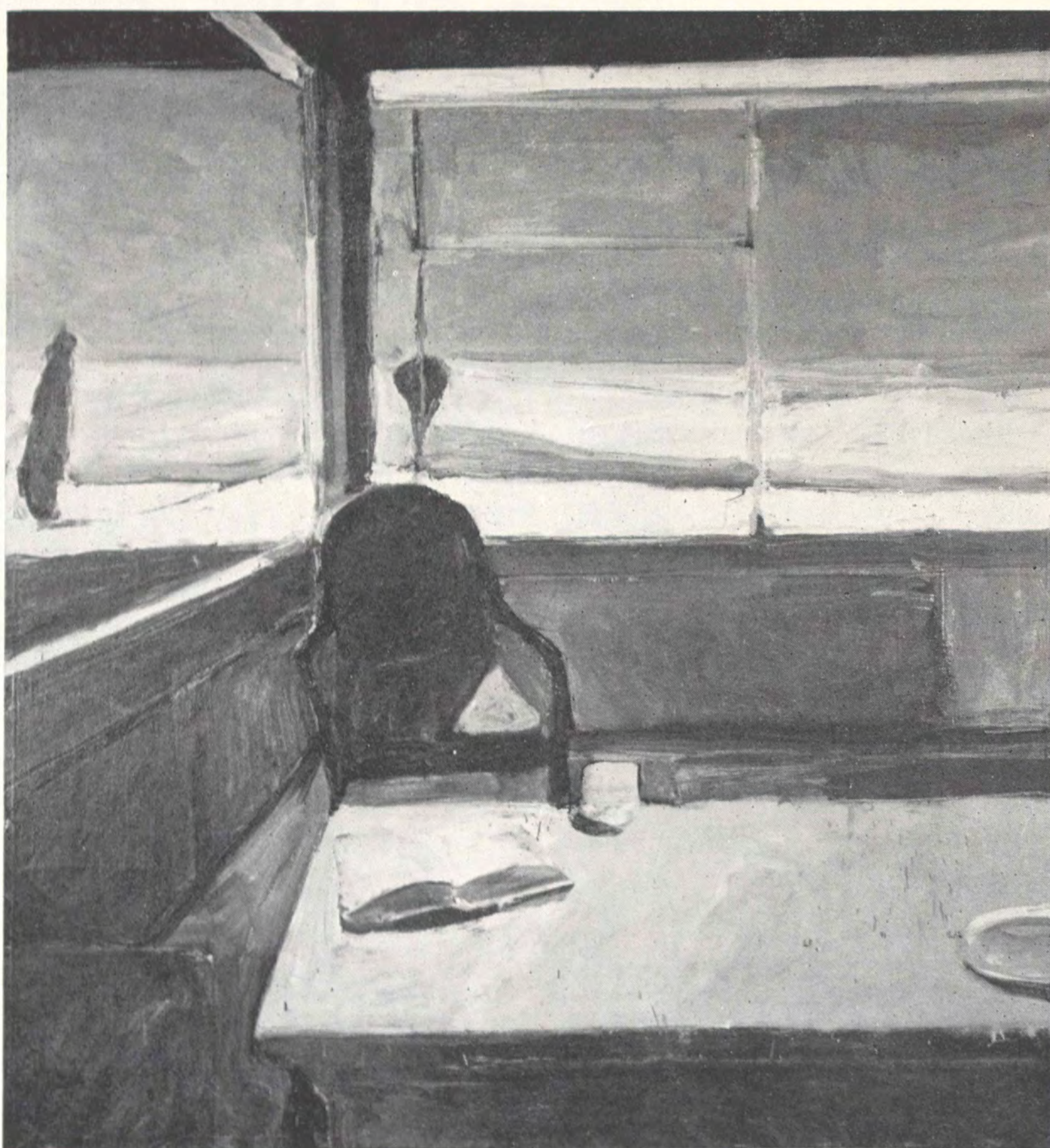
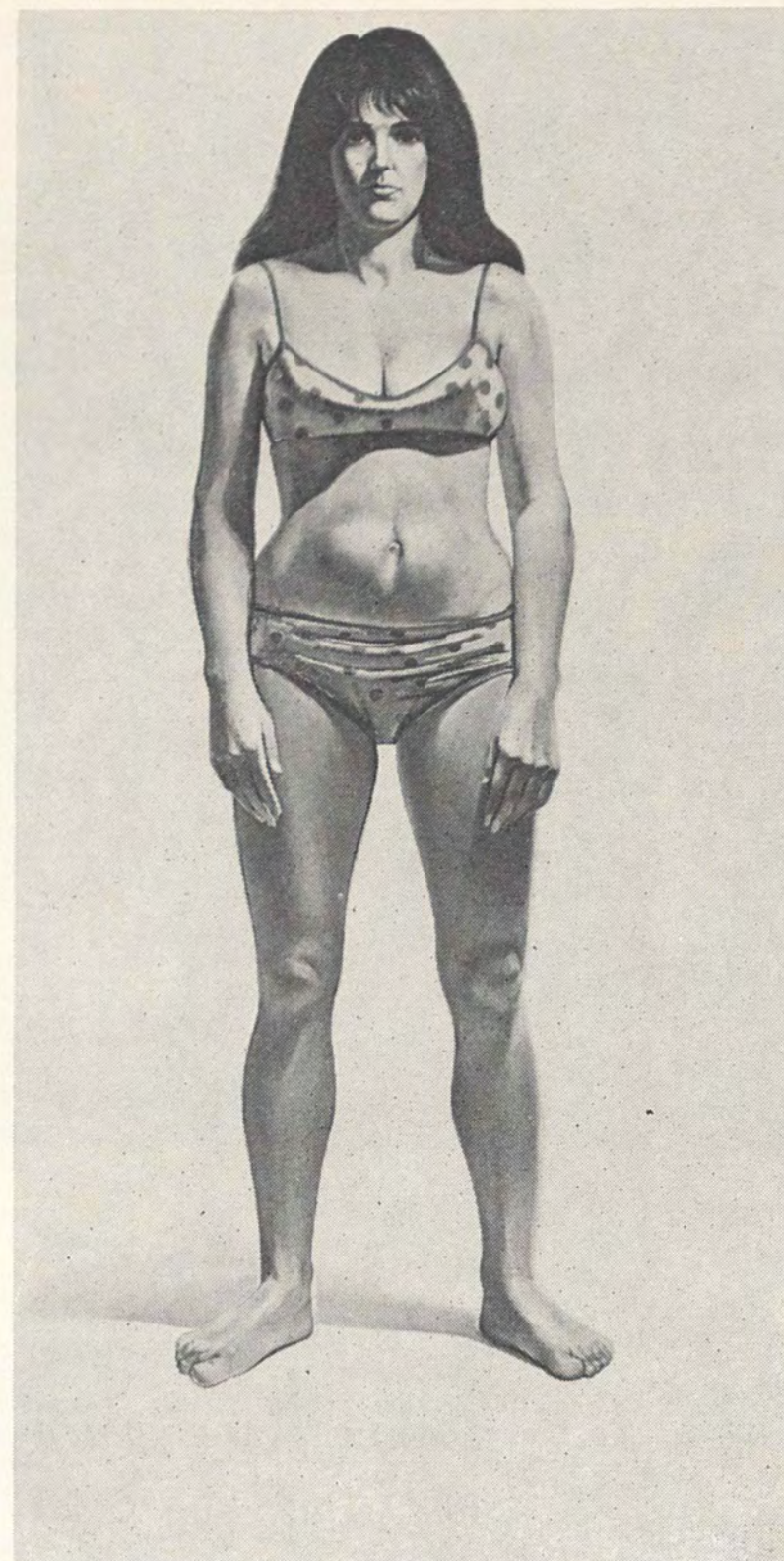
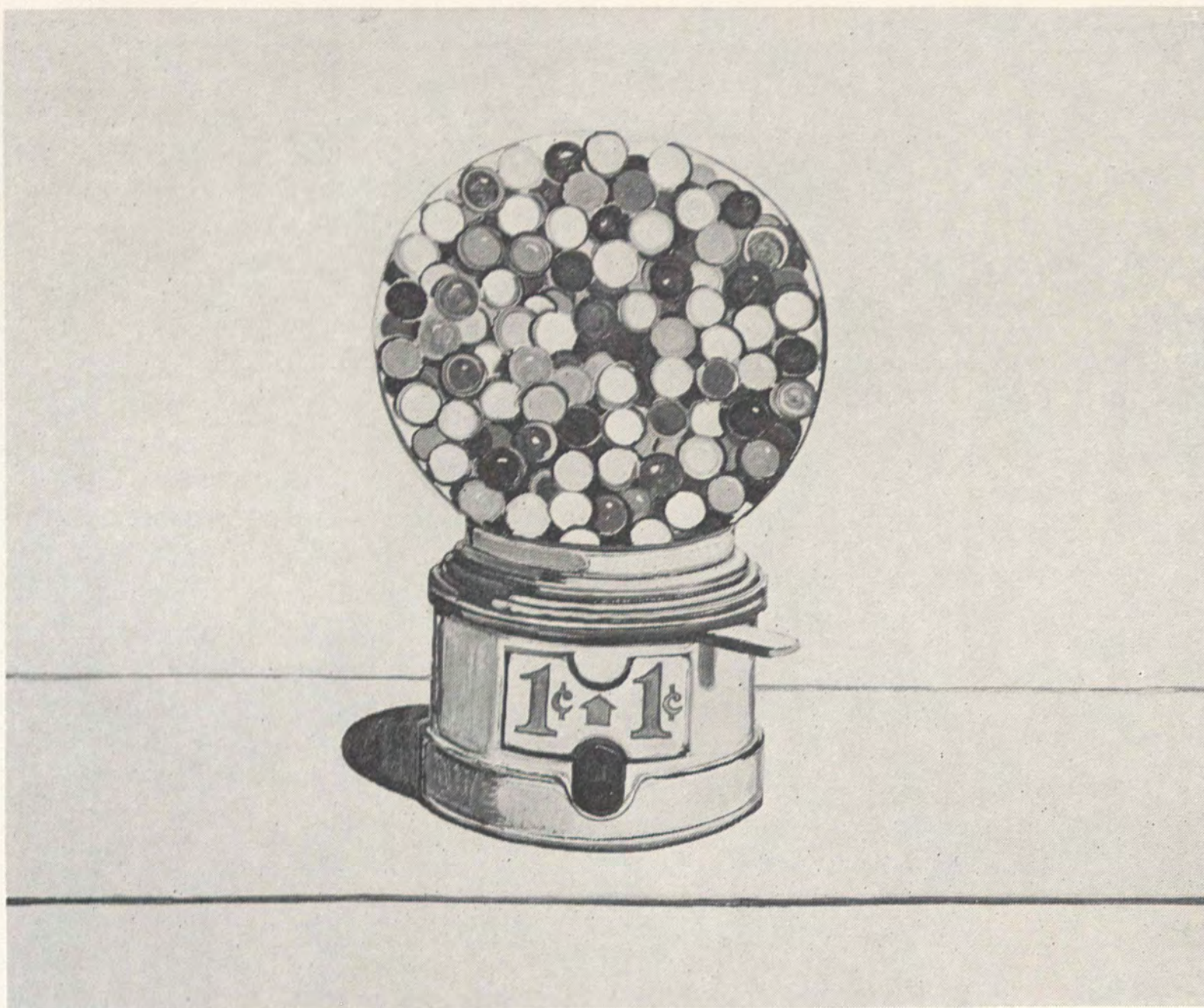
56" x 138". F73-12

1972

Gift of the Friends of Art

Employing strong perspective and a highly developed sense of color, Davis implies geometric volumes in his cast acrylics.





Above—left

JAWBREAKER MACHINE

Wayne Thiebaud

American (1920-)

Oil on canvas. 25 $\frac{7}{8}$ " x 31 $\frac{5}{8}$ ". F65-46

Signed and dated 1963

Gift of Mr. and Mrs. Jack Glenn through the Friends of Art

Above—right

BIKINI

Wayne Thiebaud

American (1920-)

Oil on canvas. 72" x 35 $\frac{7}{8}$ ". 66-35

Signed and dated 1964

Gift of Mr. and Mrs. Louis Sosland

Left

INTERIOR WITH BOOK

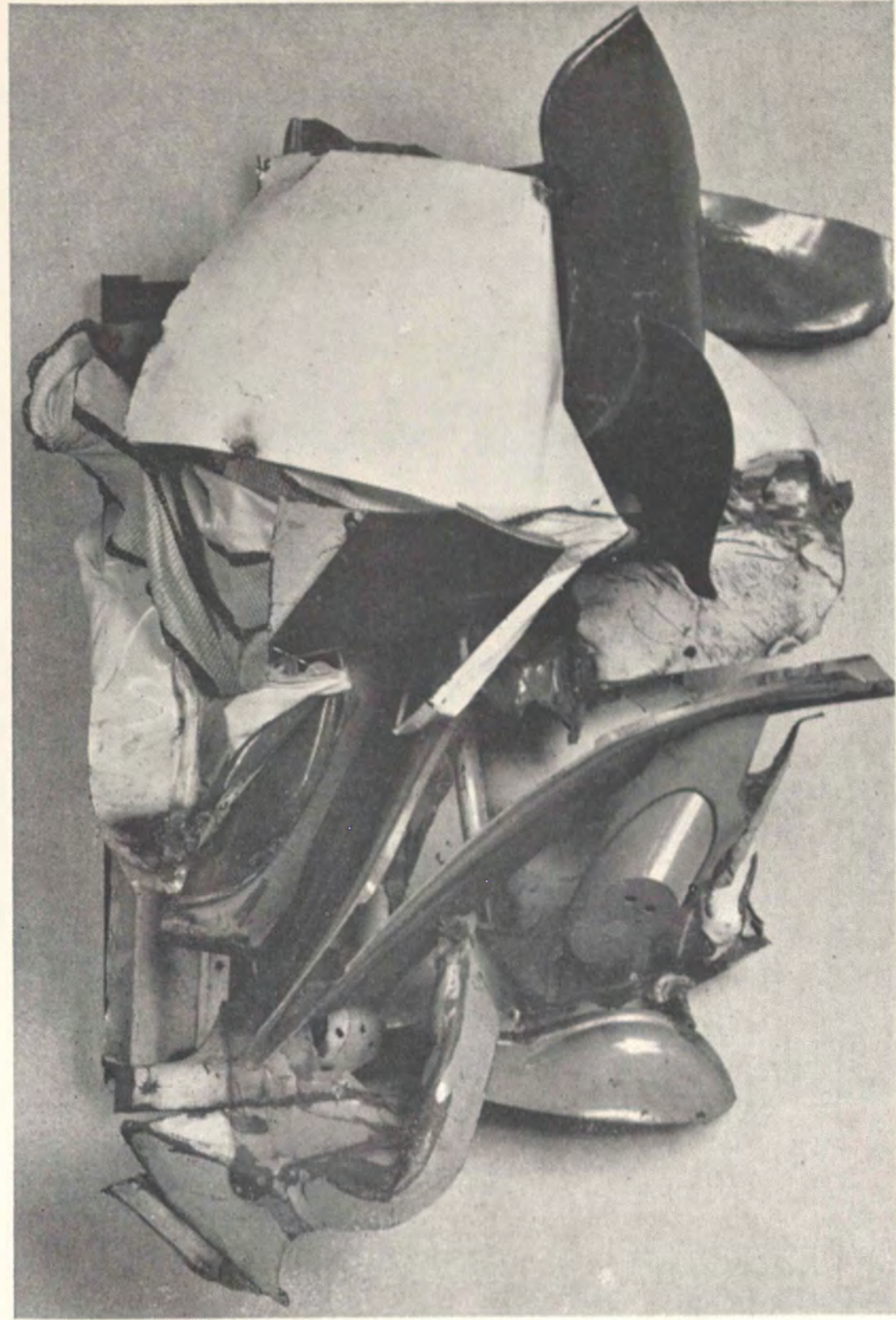
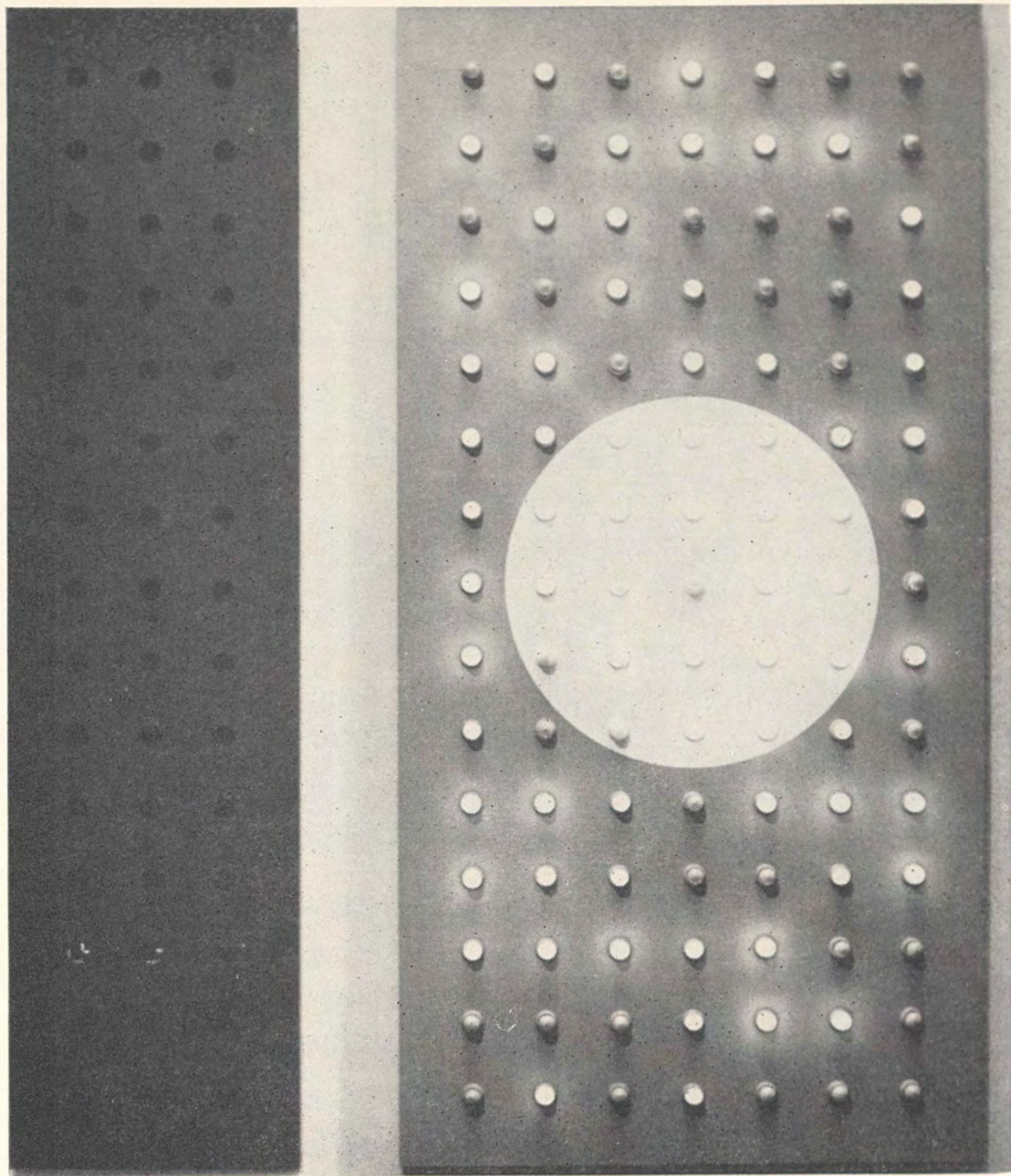
Richard Diebenkorn

American (1922-)

Oil on canvas. 70" x 64". F63-15

Signed and dated 1959

Gift of the Friends of Art



Above—left

ESCALATION K.C.

Howard W. Jones

American (1922-)

Painted masonite panels with electric lights.

96" x 48" and 96" x 24". F65-43 a,b

1965

Gift of Mrs. George H. Bunting, Jr.

Above—right

HUZZY

John Chamberlain

American (1927-)

Crushed, painted metal. 54" max. height. F64-8

1961

Gift of Mrs. Charles F. Buckwalter in memory of Charles F. Buckwalter

Right

BASEBALL

Andy Warhol

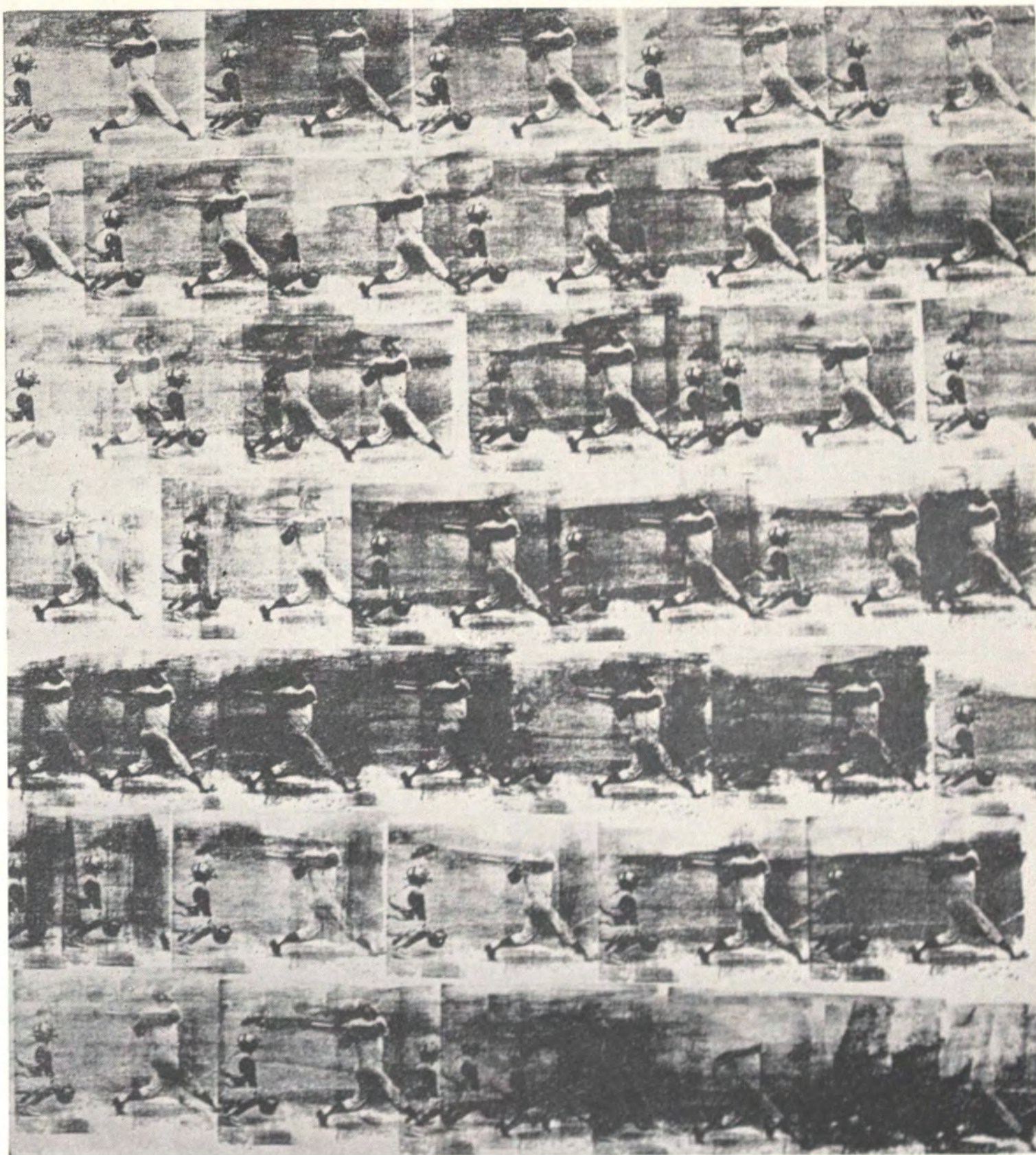
American (1925-)

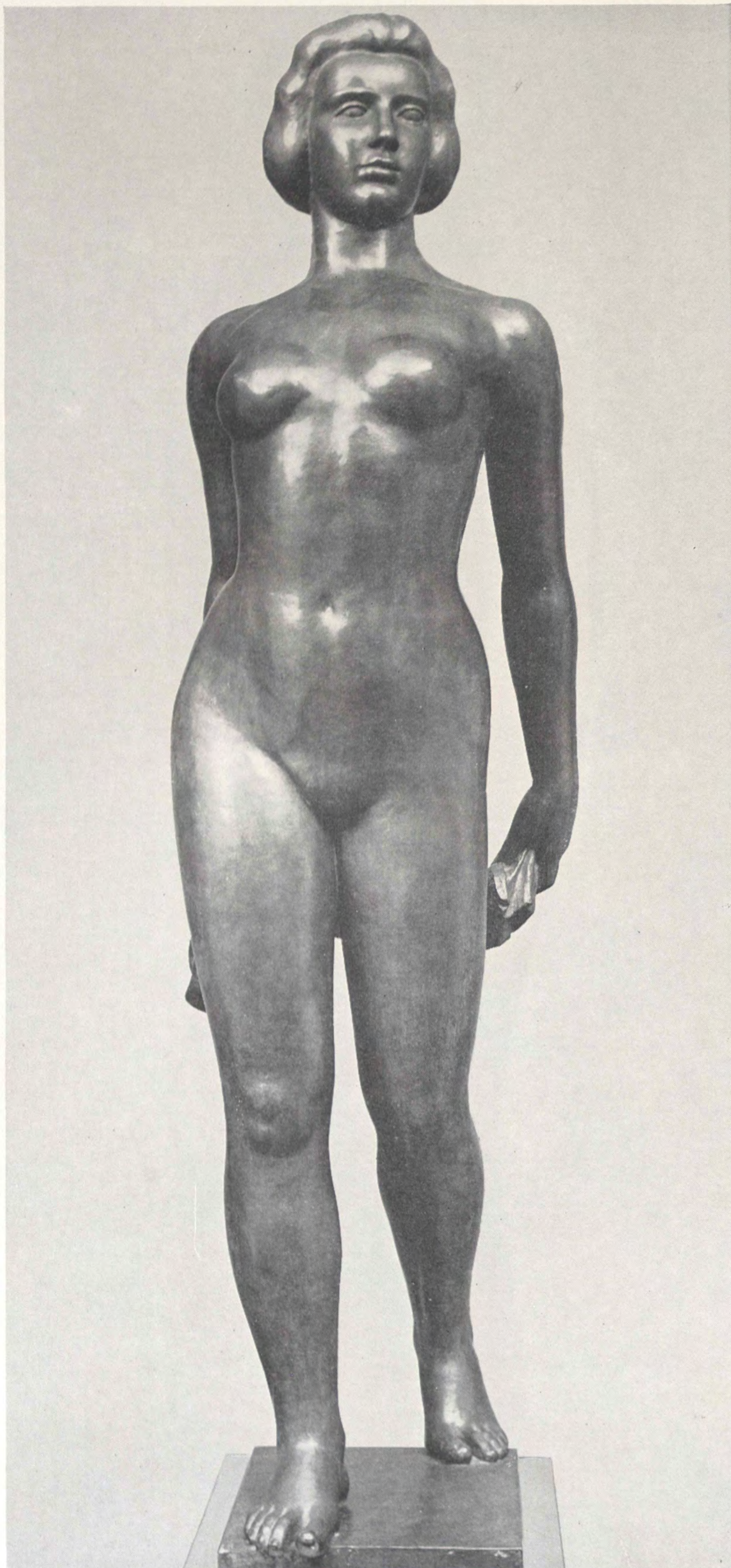
Silk screen ink and oil on canvas.

91½" x 82". F63-16

Signed and dated 1962

Gift of the Guild of the Friends of Art and a group of friends of the Gallery





ILE DE FRANCE

Aristide Maillol

French (1861-1944)

Bronze. 65½" high. A54-94

About 1910

Acquired through the Mary Atkins and Ellen St. Clair estates

Maillol's vision was an alternative to that of his fellow countryman, Rodin. Even in bronze the latter's forms were defined in terms of the malleability of clay. Maillol, on the other hand, had the eye of a stone mason, as the broad classical forms of his figures testify. There are two versions of the ILE DE FRANCE. The other, without feet, depicts a woman walking in water. This cast comes from the artist's estate and is said to be the only one on which Maillol himself did the finishing and patination.



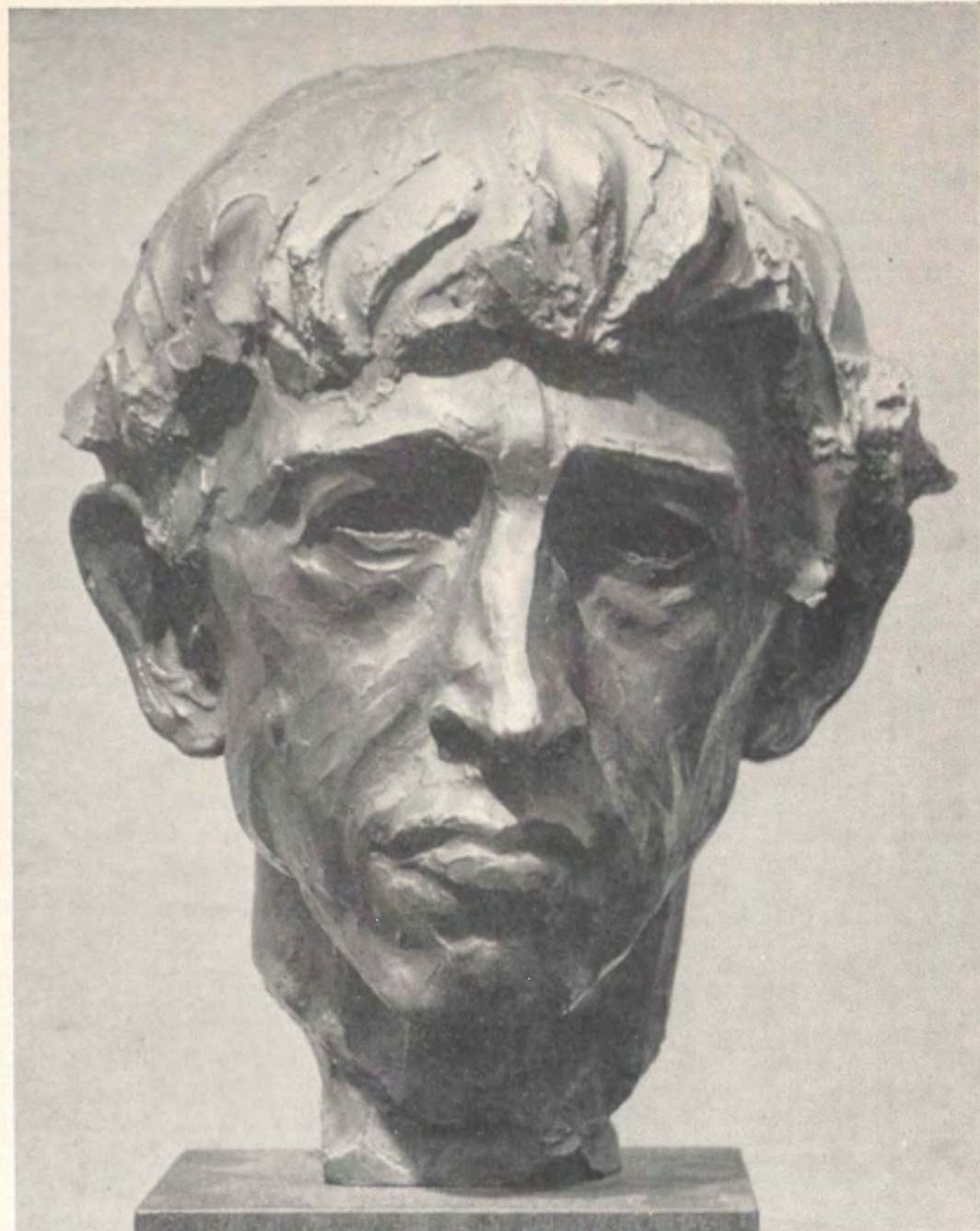
THESEUS

Jacques Lipchitz

American (1891-1973)

Bronze. 24½" high. 57-98

Gift of the Friends of Art



PORTRAIT OF JOHN MARIN

Gaston Lachaise

American (1882-1935)

Bronze. 11" high. 57-99

1928

Gift of the Friends of Art



Left

FRENZY (DER BERSERKER)

Ernst Barlach

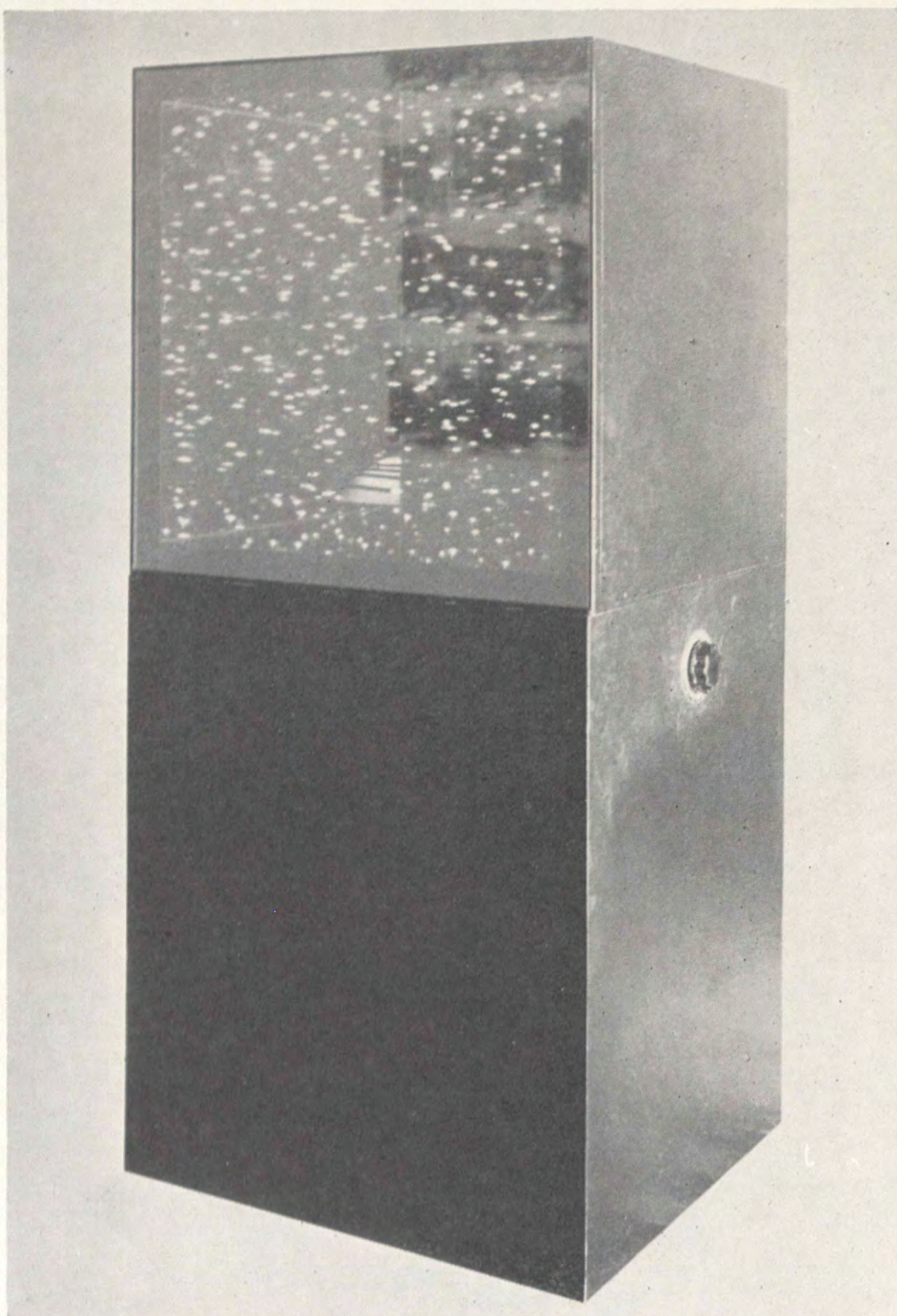
German (1870-1938)

Bronze. 21⅜" high. F65-18

1910

Gift of the Friends of Art

The simplification of form and the intensity of gesture combine to make this a highly dramatic characterization of the human figure. Two additional casts of this bronze exist; one is in the collection of the Barlach-Haus in Hamburg.



Left

INFINITY LIGHT

Stanley Landsman

American (1930-)

Lights, two-way mirror, wood.

59 1/8" max. height. F67-10

1967

Gift of the Friends of Art

Below

LAKE IS ANY VICTIM

Boyd Mefferd

American (1941-)

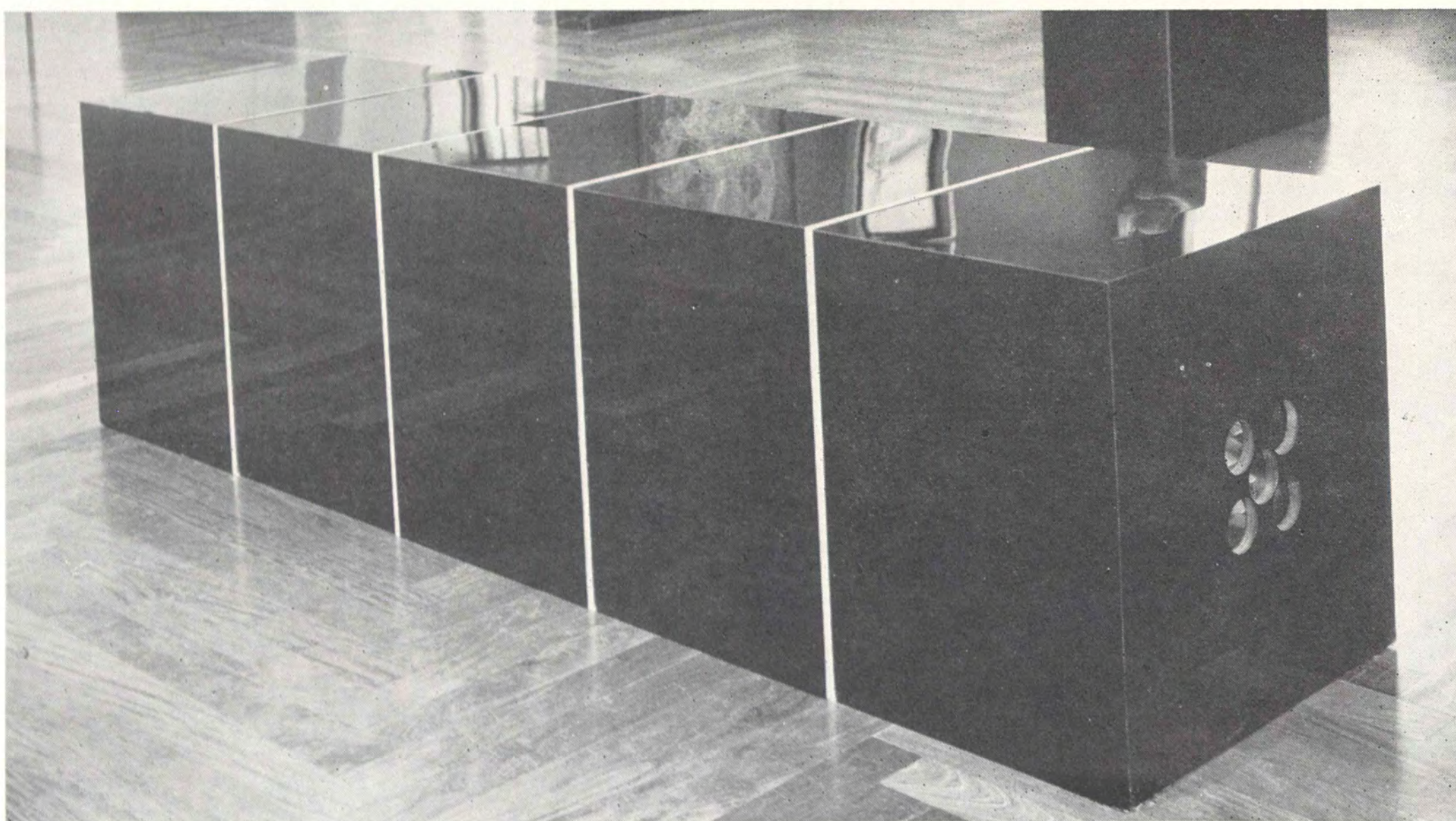
Lights, circuitry, plexiglas, fan.

24" x 24" x 90". F67-36

1966

Gift of Mrs. Nancy Singer

In the work of artists like Landsman and Mefferd, light is no longer a descriptive adjunct but an independent, physical element. Landsman deals with white light and, within his particular kind of packaging, its ability to create a sense of infinite space. Mefferd, on the other hand, deals with colored light which changes through time, thus capturing within the work a sense of the fourth dimension.





SWITCHES SKETCH

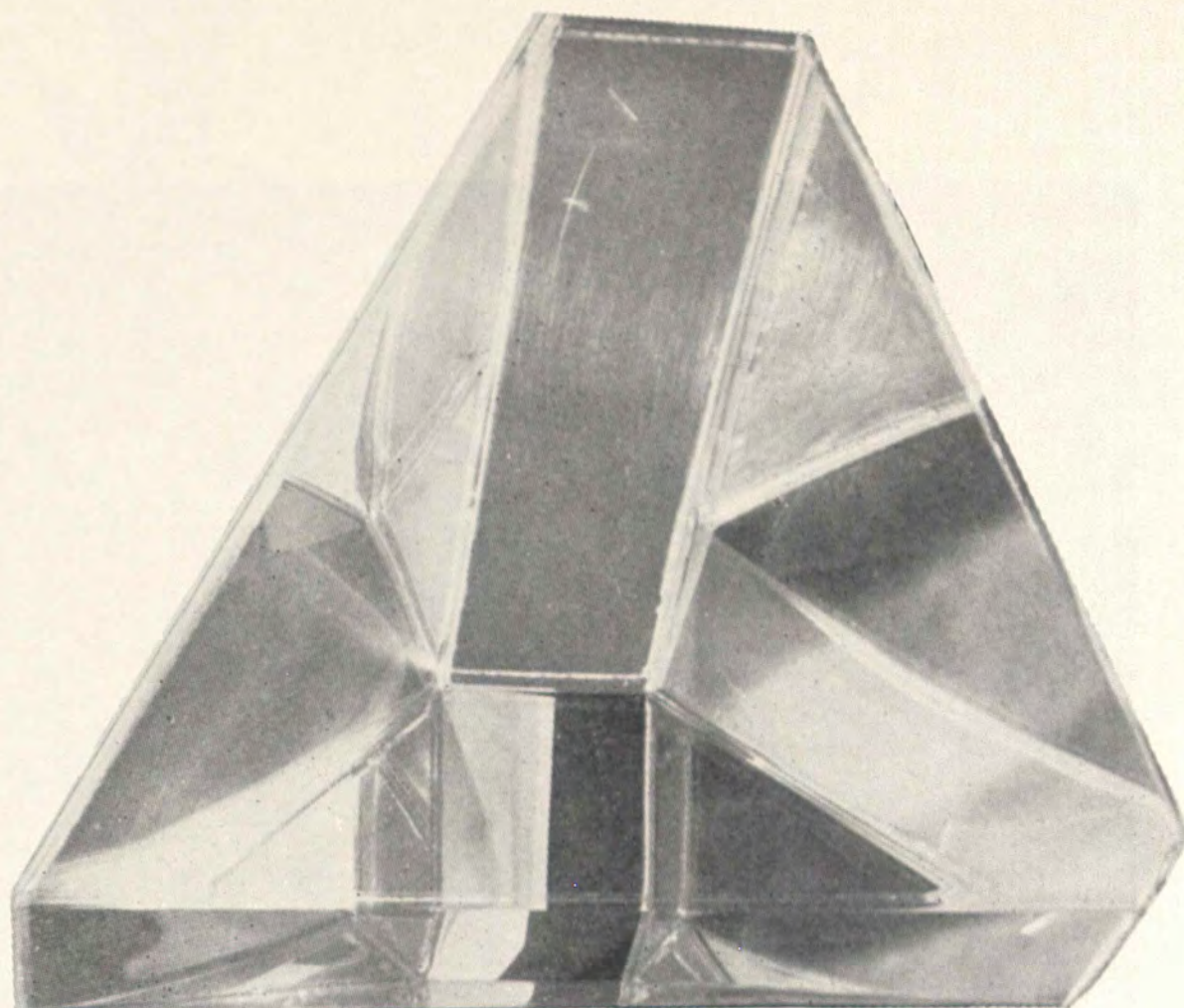
Claes Oldenburg

American (1929-)

Vinyl. 47" square. 65-29

Gift of the Chapin family in memory of
Susan Chapin Buckwalter

Oldenburg's Pop-derived aesthetic tends to emphasize the single object, imbuing it with a sense of baroque monumentality.



PRISM

Charles Ross

American (1937-)

Plexiglas and mineral oil. 19½" high. F67-12

Gift of the Friends of Art

Once filled with its viscous liquid, this plexiglas polygon takes on life as it begins to refract and shatter the light in the spaces which surround it.

Right

FOUR PLANES, HANGING

George Rickey

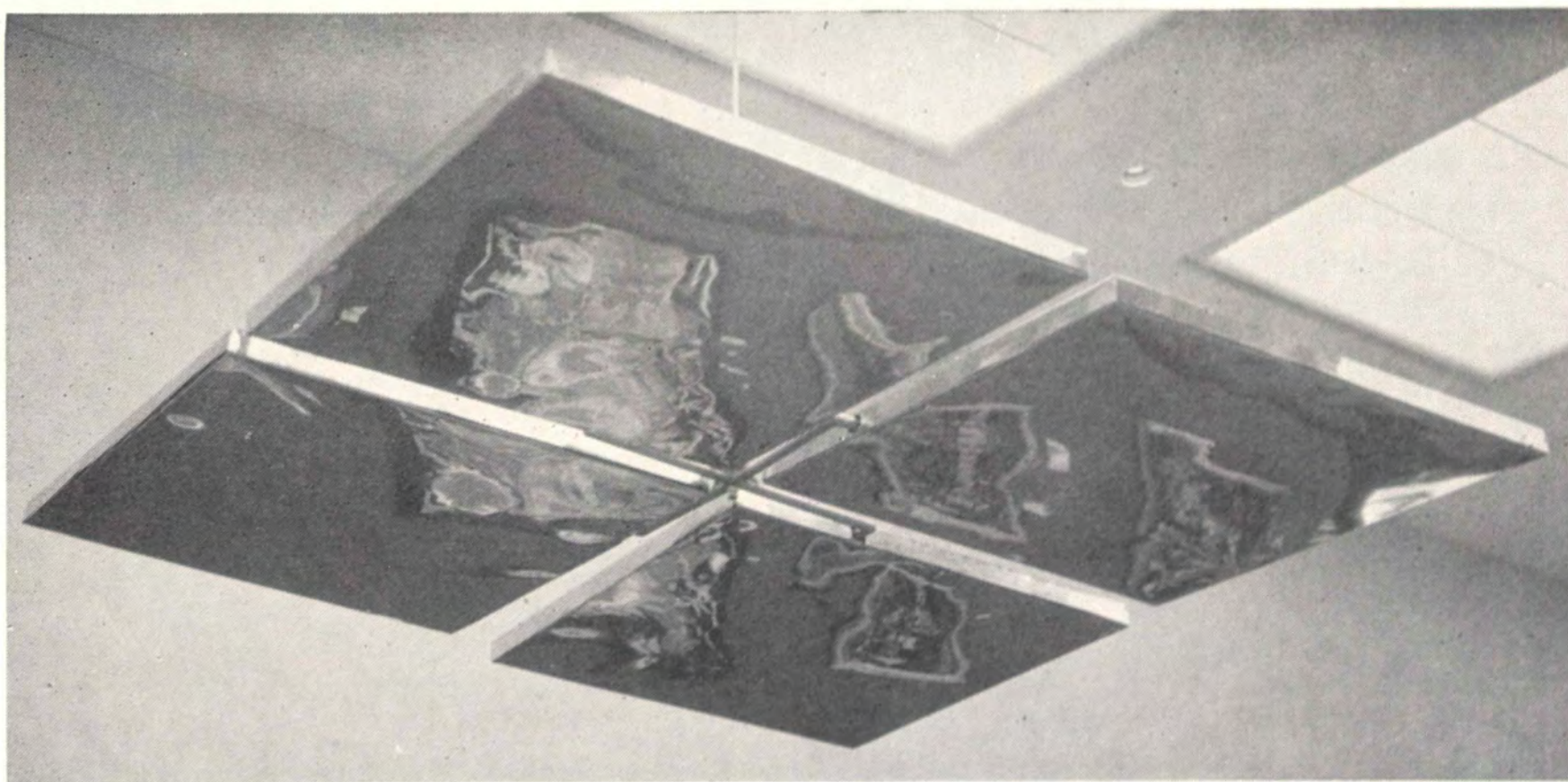
American (1907-)

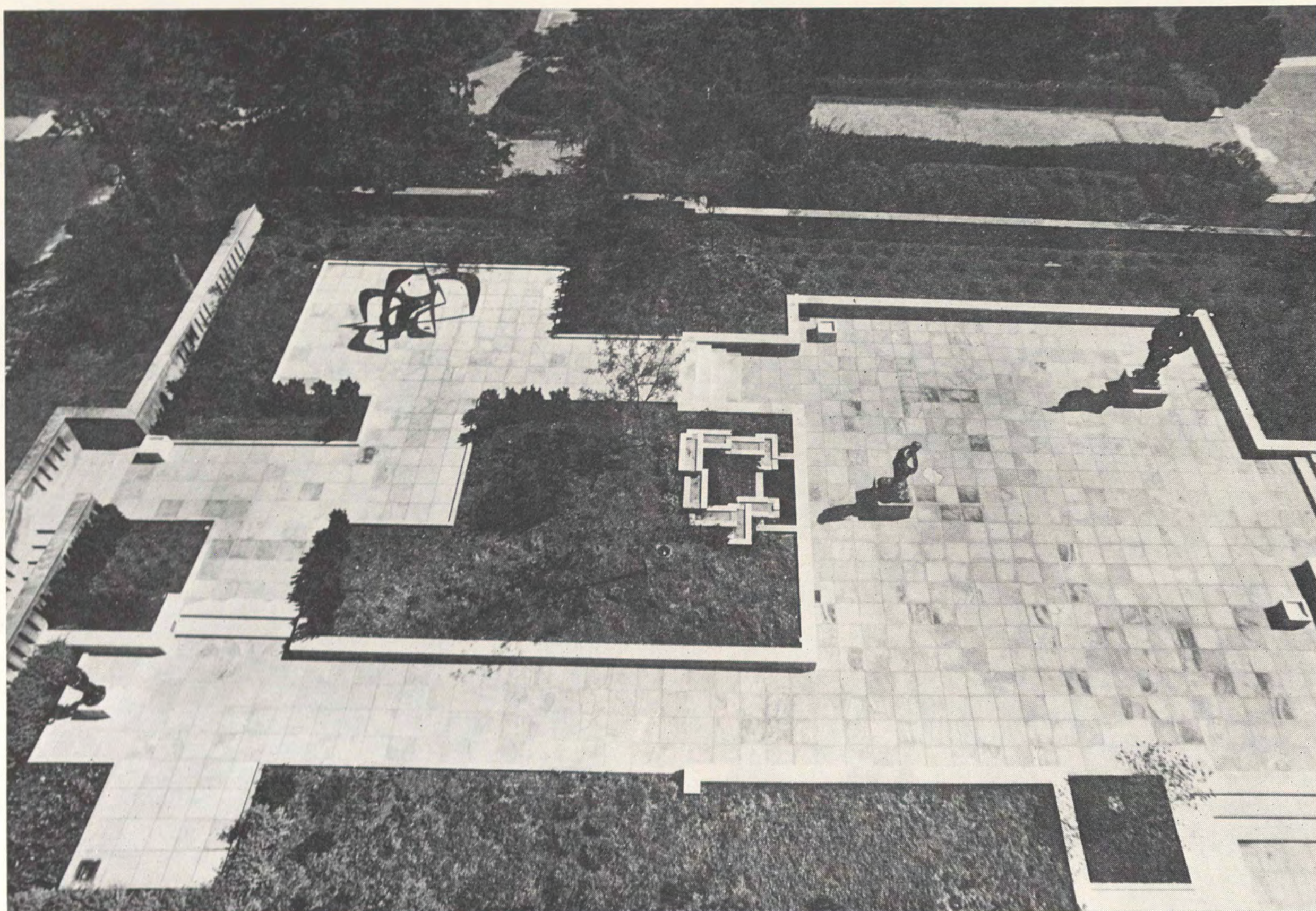
Steel. 96" x 96" x 24". F67-20

1966

Gift of Mr. Richard Shields

The qualities of movement and change have been added to the vocabulary of sculpture, and a kinetic artist like George Rickey must be able to conceive in four, instead of three dimensions.





THE PIERSON SCULPTURE GARDEN

Through the generosity of Mr. and Mrs. Elmer F. Pierson, the former southeast terrace of the Nelson Gallery has been redesigned and reconstructed as a sculpture garden. Accommodated within the carefully balanced plan are old master sculptures as well as contemporary ones, providing a variety of styles from more than a single period for the visitor to appreciate. Three of the pieces included within the garden are illustrated on the facing page. Also included are a bronze by Soldani (page 144) and Rodin's ADAM (page 167).



Above—left

RELIEF No. 1, 1959

Henry Spencer Moore

English (1898-)

Bronze. 88" high. F68-19

Acquired through the Mrs. Arthur B. Clark Fund

This architectonic bronze, cast in an edition of six, marks a transition in style between Moore's earlier figural representation and his more stringently abstract work of the 1960's. Heavily kneaded forms have been used to express the standing figure.

Above—right

TOM'S CUBICLE

Alexander Calder

American (1898-)

Steel plate painted black. 120" high. F69-7
1967

Gift of the Friends of Art

In **TOM'S CUBICLE**, biomorphic forms of illusionistic Surrealism have been translated to a monumental scale.

Right

PEACE ON EARTH

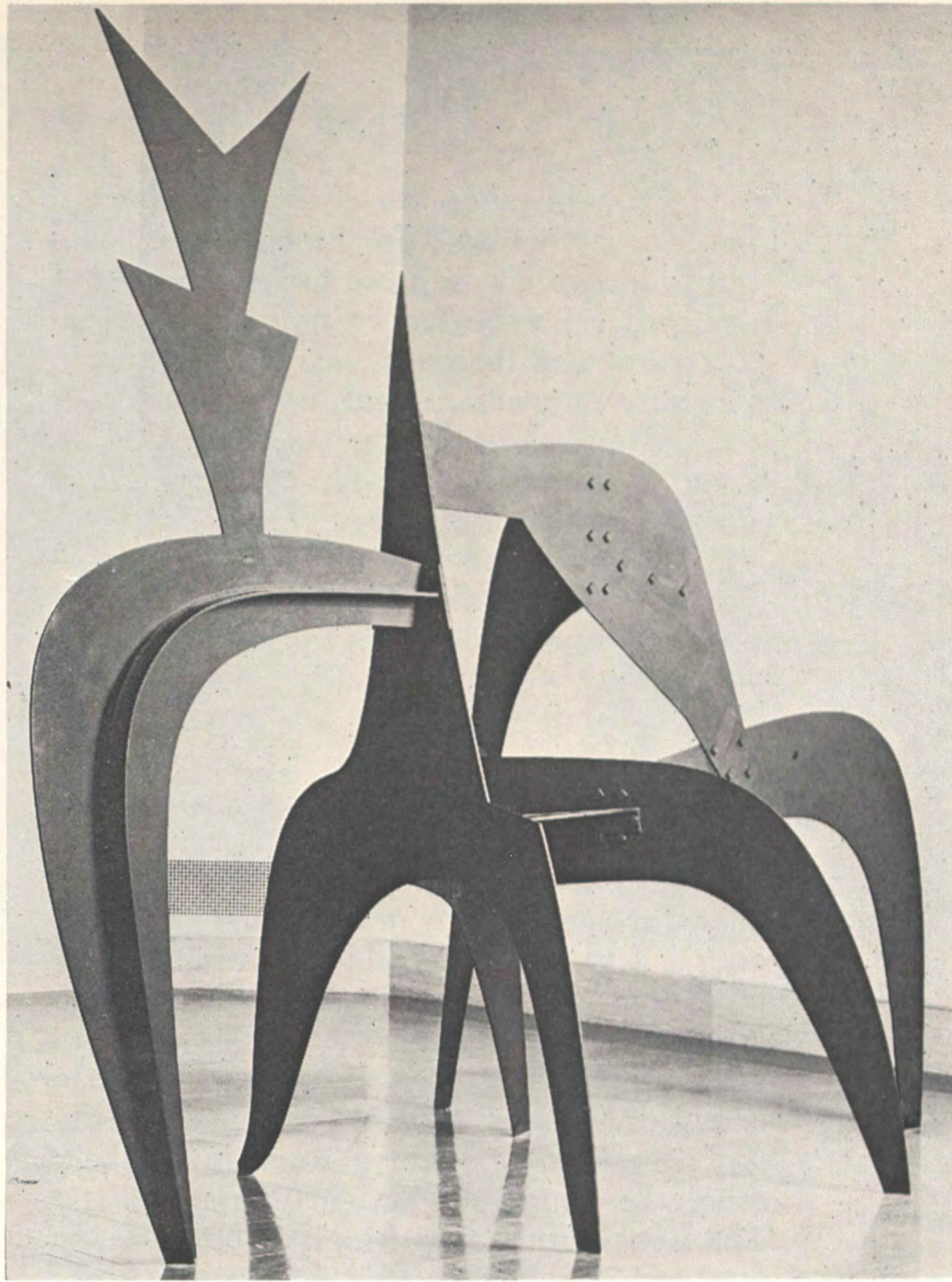
Jacques Lipchitz

American (1891-1973)

Bronze. 10' 7" high. F72-20
1969

Acquired through the Elmer F. Pierson Foundation

The agitation of unrest is replaced by the calmness of peace in Lipchitz's monumental bronze. Although the artist has authorized seven casts to be made, only two have been completed.



Period Rooms and Decorative Arts

In many instances the distinction between the Decorative and the Fine Arts is arbitrary, inasmuch as great artists have been and still are expected to use their abilities to create good design in many fields and in a variety of media. Thus, as Picasso makes pottery and designs rugs and glassware, so Boucher designed stage-sets and tapestries, Botticelli painted marriage chests or *cassoni*, and Cellini fashioned saltcellars. Fine furniture, paneled rooms, fabrics, ceramics, and silver are as much a reflection of the age in which they were produced as paintings, architecture, or sculpture. Daily use, therefore, need not diminish the intrinsic quality of any object nor detract from its significant role as an interpreter of its era.

During the Medieval period, furniture even for the wealthy was limited to chests and a few benches, tables, and beds, the latter heavily draped to avoid drafts (see *MADONNA AND CHILD IN A GOTHIC INTERIOR* by Petrus Christus, page 95). Intricately carved tracery and panels, or decorative iron fittings, added interest to these otherwise ponderous and utilitarian pieces. The Renaissance, surprisingly enough, made few revisions in the basic nature of furniture, changing only the style of its surface design, now derived from Roman architectural motifs, and increasing the opulence of the ornaments themselves. Jewels, colored marbles, ivory, and precious metals were used as inlays and embellishments, and sculptors and painters lavished their talents particularly on the *cassoni*. Comfort was not yet a consideration. Upholstery did not appear until the seventeenth century, when France began to assume the leadership in manners and taste.

Louis XIV (reigned 1643-1714) as well as building Versailles, had to furnish it. Royal factories for the making of furniture, tapestries, and carpets were established at Savonnerie and Aubusson, and were under the direction of Colbert and Lebrun, the arbiters in all matters of Fine Arts. Louis was the archetype of the absolute monarch. Formidable and austere, he lived on a grandiose scale; the etiquette of his court was pompous and rigid. The appointments for Versailles, in keeping with these qualities, were massive and sumptuous.

With the death of Louis XIV there came an immediate relaxation in manners and styles. Life became gayer, society more intimate, rooms smaller and more precious. Thus it was the eighteenth century that established the still-accepted norm for the cultivated art of gracious living. Through expanded trade, Europe at this period ac-

cumulated great wealth. Oriental lacquers, porcelains, and fabrics became well known and exerted considerable influence on changing styles. This period, the Rococo, is best illustrated by the furniture of the Louis XV period in France and by Chippendale in England. The intermingling of designs of plants, rocks, and shells with the asymmetry of a rock garden (hence *rocaille* or rococo); flowing lines, capricious ornaments, and brilliant fabrics contrasted with gilded and polished wood; these are the characteristics of the furniture. All this was seen against gay tapestries, elaborately carved paneling or brilliantly lacquered walls, and accented with silver, gilt bronze, and porcelain.

During the eighteenth century, with the renewed excavations at Pompeii and Herculaneum, there arose a growing fascination with Roman antiquities. This caused a reaction against the fluid curves of the rococo style, and resulted in the neo-classic trend of the Louis XVI style and that of Adam, Hepplewhite, and Sheraton. The neo-classic style attained its fullest expression during the time of the Napoleonic Empire and continued in Europe and England, as well as in America, until the Industrial Revolution, when machines replaced sensitive craftsmen.

Mrs. Kenneth A. Spencer has been the most devoted patron of the decorative arts. This has manifested itself in gifts from her private collection, funds for the purchase of outstanding pieces that filled obvious gaps in the collection, funds for redecoration of the already existing Georgian room, and by no means of lesser importance her own enthusiasm, guidance, and advice on activities and projects in the department.

Mrs. Spencer's personal interest is in English Queen Anne and Georgian furniture, which prompted her wish to refurbish the Georgian room, by adding new and spectacular commodes and mirrors, a Queen Anne chair, and in general bring the room back to eighteenth century splendor with new upholstery. Her taste can best be demonstrated by the pieces on pages 223 and 224 either purchased under her guidance or given from her own collection.

To the great satisfaction of the staff Mrs. Spencer has willingly supported the project of strengthening the relatively weak collections of French and German furniture. The B.V.R.B. desk (page 229) and the Weisweiler commode (page 230) represent the highest quality Louis XV and Louis XVI furniture, while the German secretary (page 232) is an example of the ultimate in German craftsmanship.

RET



JACOBEOAN OAK PANELED ROOM

From the Bampfylde House, Exeter, England
English. Seventeenth century. 40-39



WILLIAM AND MARY SIDE CHAIR

After designs by Daniel Marot
English. Late 17th century
Walnut. 54" high. 49-57/2

The Jacobean period (James I, 1603-25) in general continued the patterns of the Elizabethan (1559-1603) or English Renaissance style with its preponderance of classically inspired ornaments. Chair-backs were heavily carved, and legs and stretchers were either turned (formed by a chisel on a rotating lathe) or spiral-shaped. Tables and cabinets were usually ornamented by massive, bulbous supports, as is seen in THE COURT CUPBOARD (from Lord Byron's ancestral home, Newsted Abbey), seen at the extreme right—above.

English furniture changed little in its basic concept until after the Restoration (1660). William and Mary (1689-1702) brought with them from Holland, Dutch craftsmen who were working in a more intricate and less ponderous style than had heretofore been known in England. Daniel Marot was one of the most original of these craftsmen.

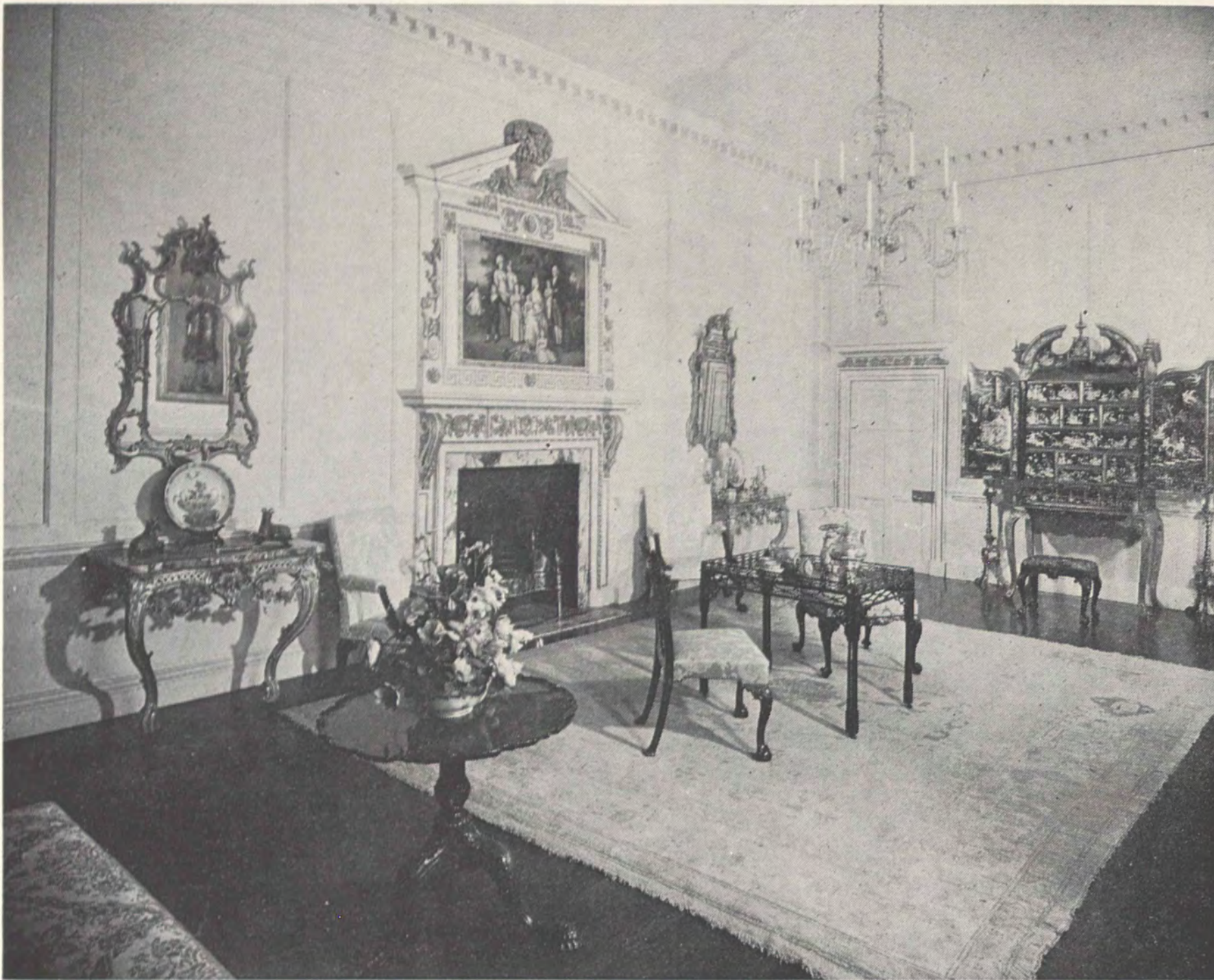
Right

QUEEN ANNE CABINET

Blue lacquer on carved and gilded stand
English. About 1710
7'6" high. 33-23

By the beginning of the eighteenth century and the reign of Queen Anne (1702-1714), trade routes to China had been well established, bringing exotic wares from the East that were quickly copied by local craftsmen, in a manner called CHINOISERIE. The wealth that ensued from this trade fostered a growing luxury in living and thus in decorative styles.





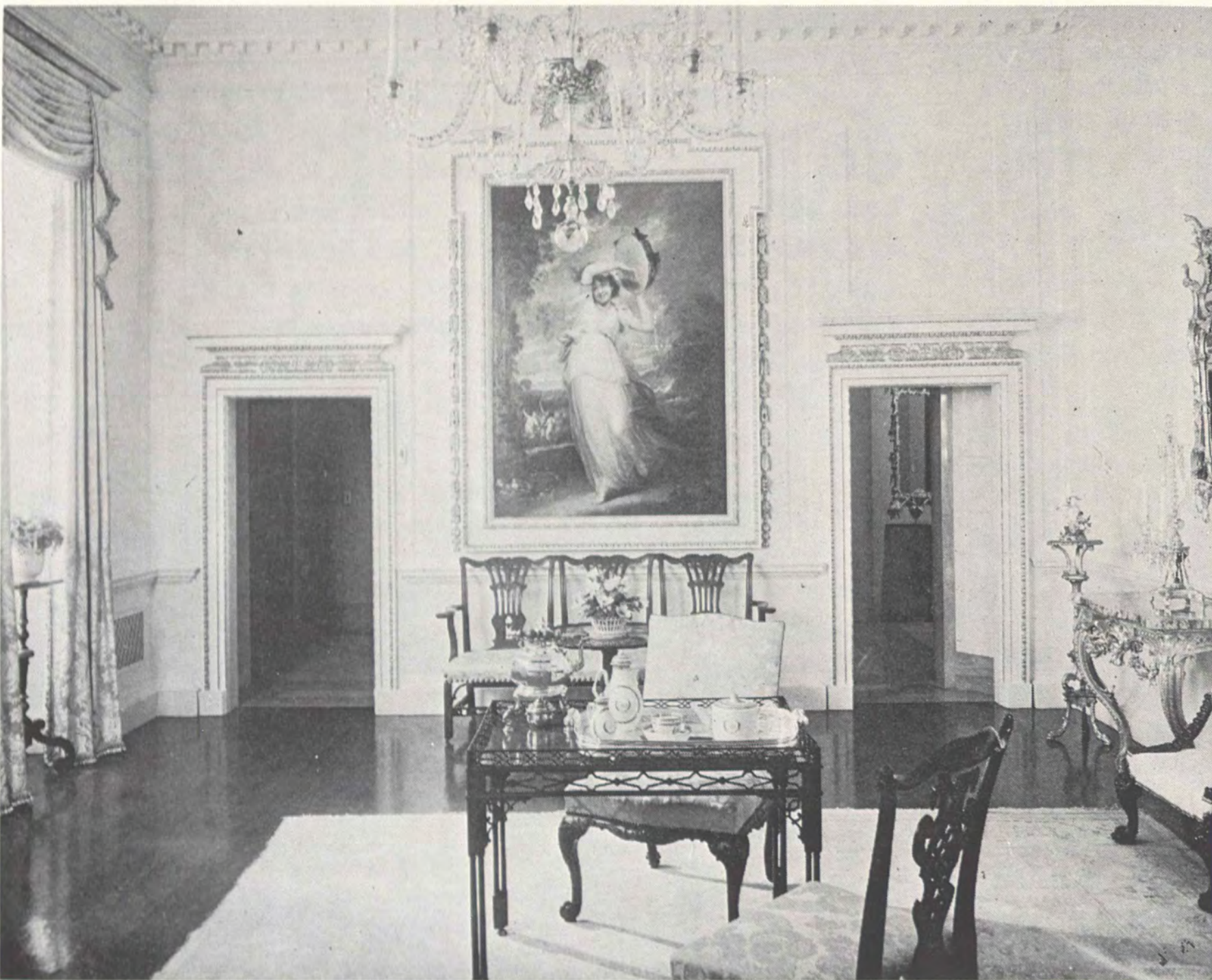
GEORGIAN DRAWING ROOM

From St. Margaret's Place,
King's Lynn, Norfolk, England
Painted and gilded paneling
About 1750. 31-116

Over mantel—left

FAMILY GROUP IN GARDEN

Att. to Henry Singleton (1766-1839)



Below—left

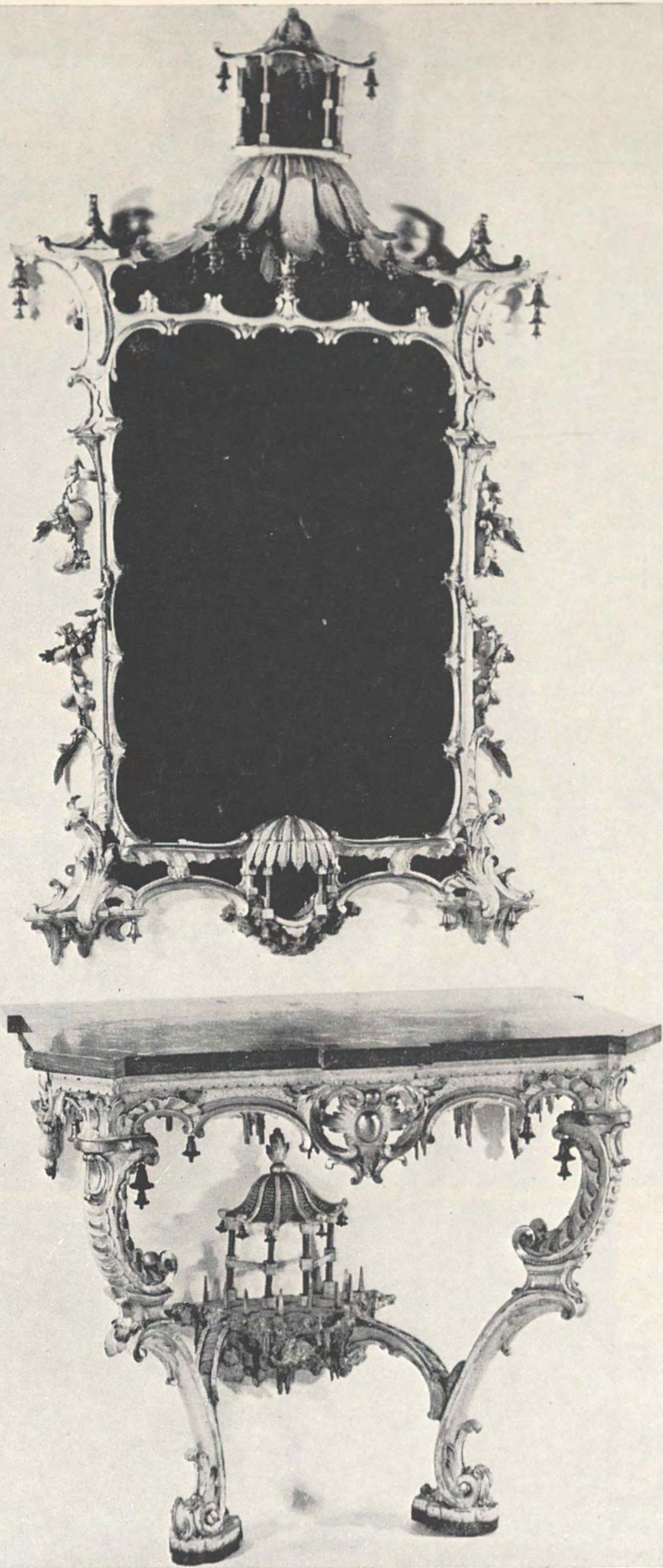
THE TAMBOURINE GIRL

John Hoppner
English (1758-1810)
94½" x 59". 45-1

Gift of Robert Lehman, Esq.

The growing preponderance of French taste was to some extent fostered in England by the immigrant Huguenots who fled persecution and found sanctuary on British soil. But life in England in the eighteenth century (or the Georgian period) was always more stable and reserved than that in France. It is to be expected, therefore, that the exuberance of the rococo would be greatly tempered by British craftsmen and their patrons.

In furniture design Thomas Chippendale was the father of the English rococo style. His book, *The Gentleman and Cabinet Maker's Director*, published in 1754, became, for the next half century, the guide for cabinet-makers in both England and America, with the result that rococo designs in England and its colony are known as "Chippendale."



Above—left

ONE OF A PAIR OF CHINOISERIE MIRRORS AND CONSOLE TABLES

Design and carving attributed to Luke Lightfoot (1722 ?- 1780)

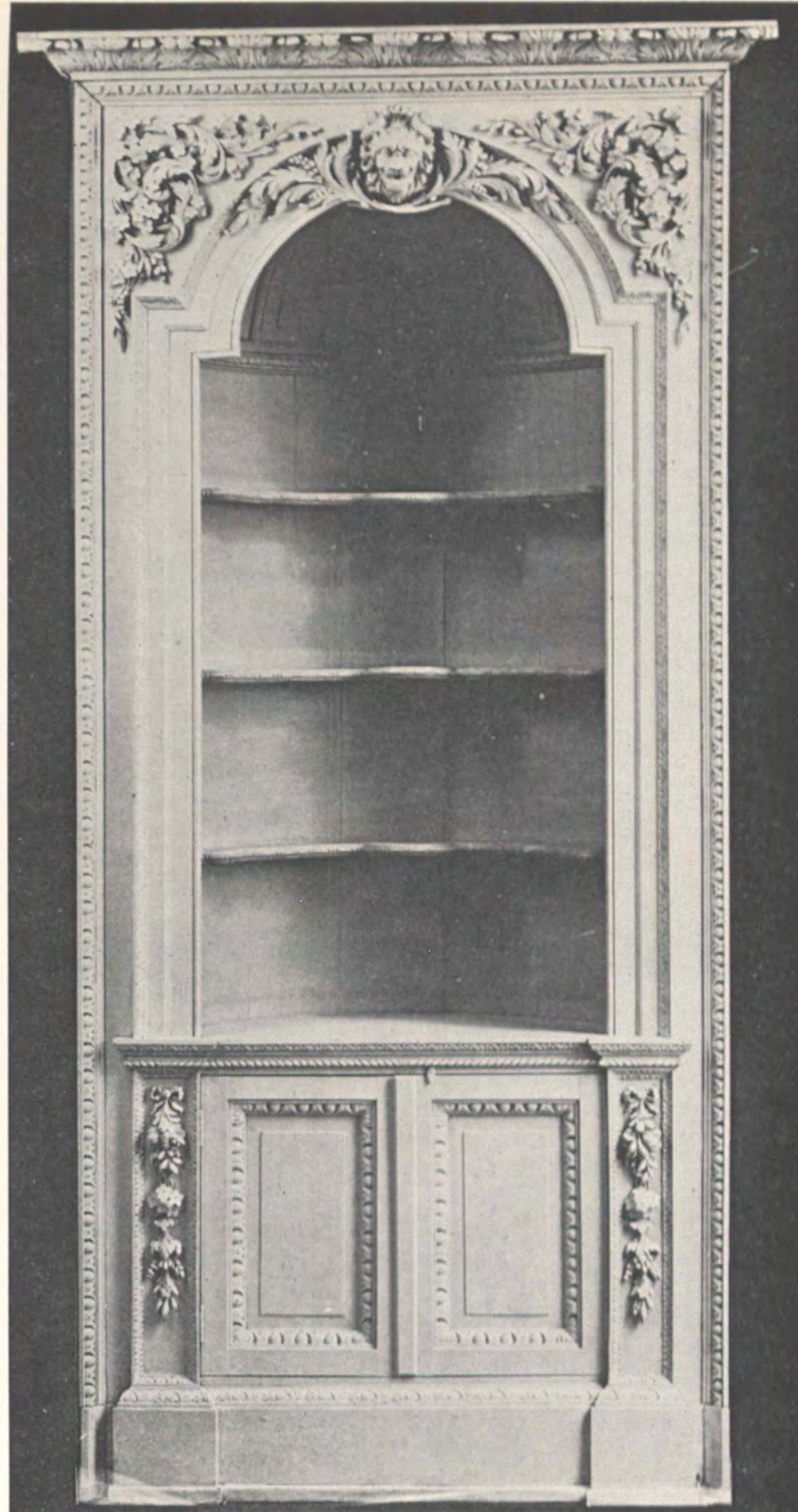
English. 1760-1770

Carved and painted wood. Mirrors, 70" high; Tables, 36" high.

F67-25

Purchased from the Mrs. Kenneth A. Spencer Fund

Luke Lightfoot's great masterpiece is to be seen in Claydon House in Buckinghamshire, where he worked from 1757 to 1769.



Above—right

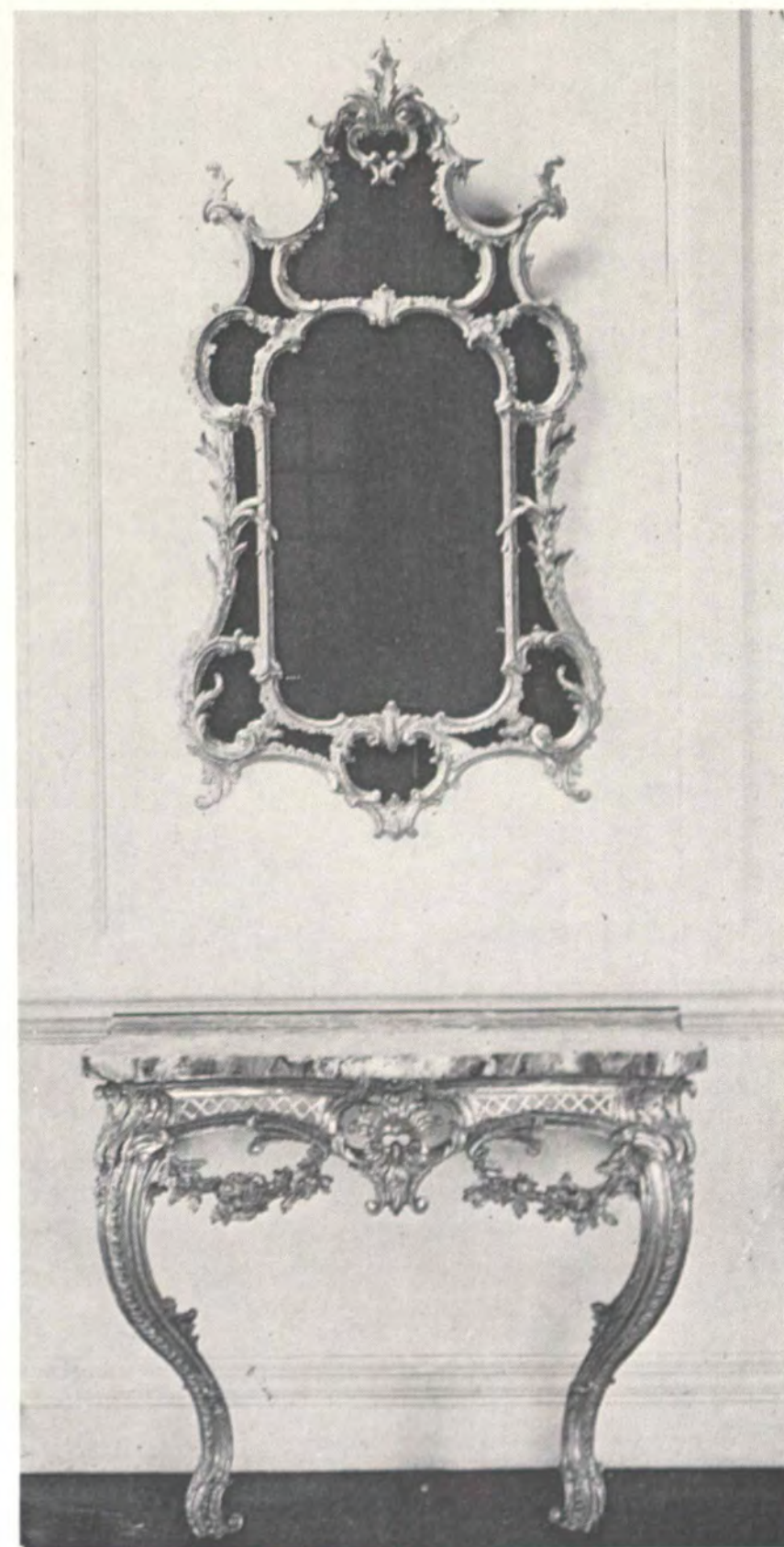
ONE OF A PAIR OF CUPBOARDS (WITH MATCHING MANTEL)

Style of William Kent

English. 1730-1740

Carved and painted wood. 8' 3" high. F69-22

Purchased from the Mrs. Kenneth A. Spencer Fund



Below—right

ONE OF A PAIR OF MIRRORS AND CONSOLE TABLES

Chippendale style

English. About 1760

Carved and gilded wood. Mirrors, 57" high; Tables, 33¾" high.

F68-31 and F68-47

Purchased from the Mrs. Kenneth A. Spencer Fund



SECRETARY BOOKCASE

Chippendale style

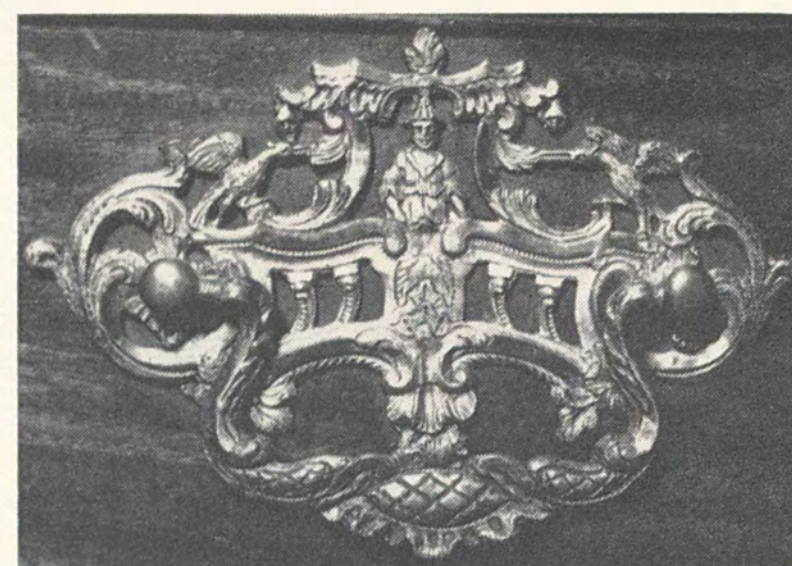
English. About 1760

Mahogany. 10' high, 10'3" long.

F72-41/1

Gift of Mrs. Kenneth A. Spencer

This example of a Chippendale case piece is outstanding for the quality of the carving of the central finial in a basket of flowers with doves, the scroll and lattice pediment; for the perforated cornice in a Chinese motif; and for the gilt bronze fittings also with Chinese motifs (detail below).



TABLE

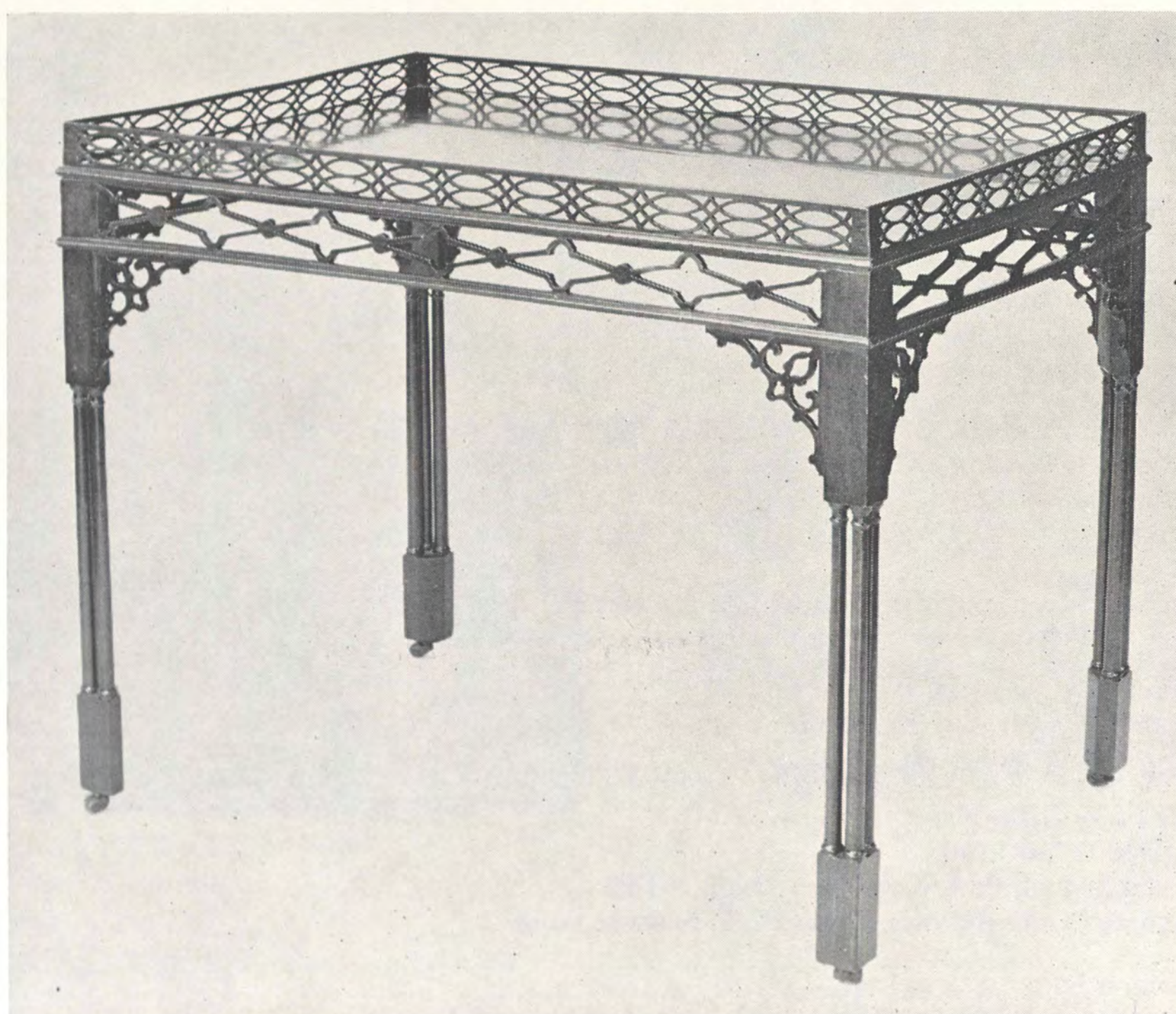
Chippendale style

English. About 1760

Mahogany. 30" high. F72-41/6

Gift of Mrs. Kenneth A. Spencer

Tables of this type, made essentially for the display of bibelots, are called in Chippendale's book (the 1759-1762 edition) "China Tables". The open-fretted gallery is characteristic of the "Chinese Chippendale" style.





Left

THE CODRINGTON PUNCH
BOWL AND COVER

Britannia Standard Silver, London,
1701, made by Benjamin Pyne
18" high. 17½" diameter. 58-65

Gift of Mr. and Mrs. Joseph S. Atha

Below—right

TEA CADDY

London, 1789,
made by Hester Bateman
6½" high. F70-33

Gift of Ruth Carr Patton Kline in
memory of Leonard C. Kline



Left

GEORGE I SILVER TEA KETTLE ON STAND

London, 1719, made by William Spackman
13¼" high. 53-68

Gift of Mrs. Alfred B. Clark





LOUIS XIII GOLD ROOM

Paneling painted with arabesques on gold leaf

French. About 1625. 42-39

In spite of the preference of his queen, Marie de Medici, for the Italian style of decoration, Henry IV (1589-1610) strove to encourage fine craftsmanship among the native French. He sent cabinetmakers to Holland to learn the carving of ebony, a material which had come into great vogue. So much did it dominate French furniture during his and succeeding reigns that *ébéniste* is still the French word for cabinet maker.

During the reign of Louis XIII (1610-1643) foreign influence was still strong. His mother employed Rubens for decorative paintings and Italians for furniture; his wife, Anne of Austria, and his prime minister, Richelieu, were devoted to Italian decorations. It was not until the time of Louis XIV (1643-1715) and Colbert that a truly French decorative style began its ascendancy. It was during the reign of Louis XIII, however, that the use of cushions and then upholstery began to render furniture more comfortable.

Left

LOUIS XIII CABINET

French. About 1625

Ebony. 6'1" high. 45-16





REGENCY ROOM

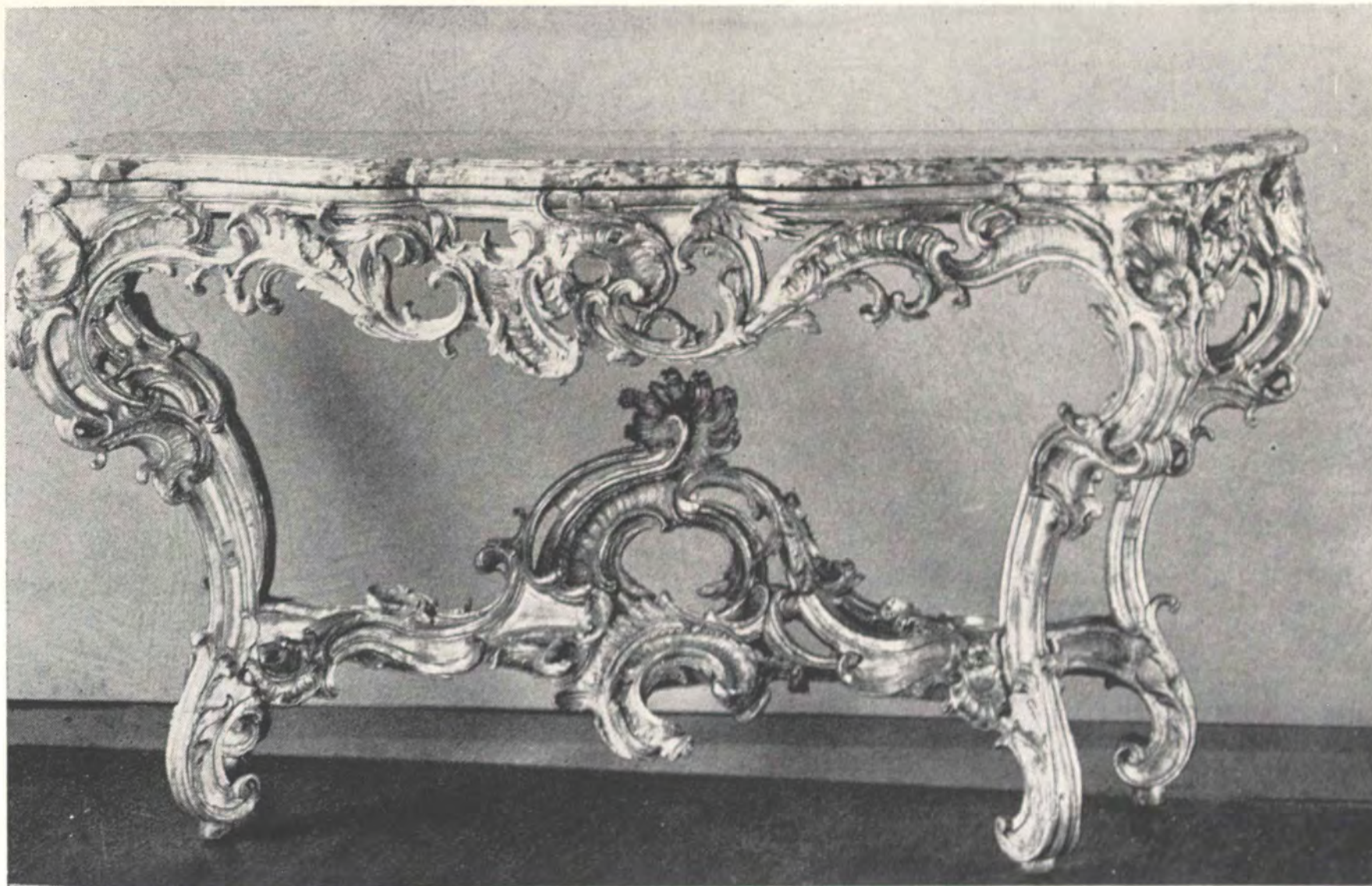
From the period of the Regency of Louis XV

Carved walnut paneling
French. About 1720. 31-121

From the Hôtel of Count Nicolai on the Quai des Celestins, Paris

The refined elegance of the Louis XV (1715-1774) style is already apparent in the paneling of this room made during the king's minority when Philip, Duc d'Orleans, was Regent (1715-1723). The characteristic shell motif is seen in the paneling. More unusual are the dragons above the mirrors, used also in the gilded SCONCES and the CONSOLE TABLE (the latter made for one of the daughters of Louis XV). The influence of China in rococo design becomes even more apparent later in the century.

The chair at the right is upholstered in Aubusson tapestry depicting *The Monkey and the Dolphin* from the Fables of La Fontaine. The other chairs upholstered in brocades, together with the Savonnerie rug, the Sèvres mantel-vases, and the carved rock crystal chandelier give some idea of the luxury of the Louis XV period.



CONSOLE TABLE

Carved and gilded wood; marble top

French. Louis XV, about 1750

37" high. 55-107

Nothing can more clearly illustrate the fluidity of curves of the rococo style than this table, the word rococo deriving from the French *rocaille*, meaning rockery or rock garden, where plants, rocks, shells, and water are intermingled in informal asymmetry.



Above

COMMODE

Charles Cressent

French (1685-1768)

Kingwood veneer, red marble, and ormolu mounts
35 $\frac{3}{4}$ " high. 65-19

About 1745-1749

Charles Cressent was trained as a sculptor, but when he married the widow of the cabinetmaker to the Duke of Orleans, the regent for Louis XV, he turned his talents to furniture. He apparently designed and cast all of his own mounts, a practice not only uncommon, but actually against the laws of the guilds. Each of the mounts is stamped with a crowned C, the mark of the gilder, legally required from 1745-1749. See also the clock on page 229.

Left

GILT BRONZE ANDIRON

(one of a pair)

French, about 1750

13 $\frac{1}{2}$ " high. 53-61





Left

LADY'S WRITING DESK

Bernard II van Risenburgh

French (about 1700-about 1765)

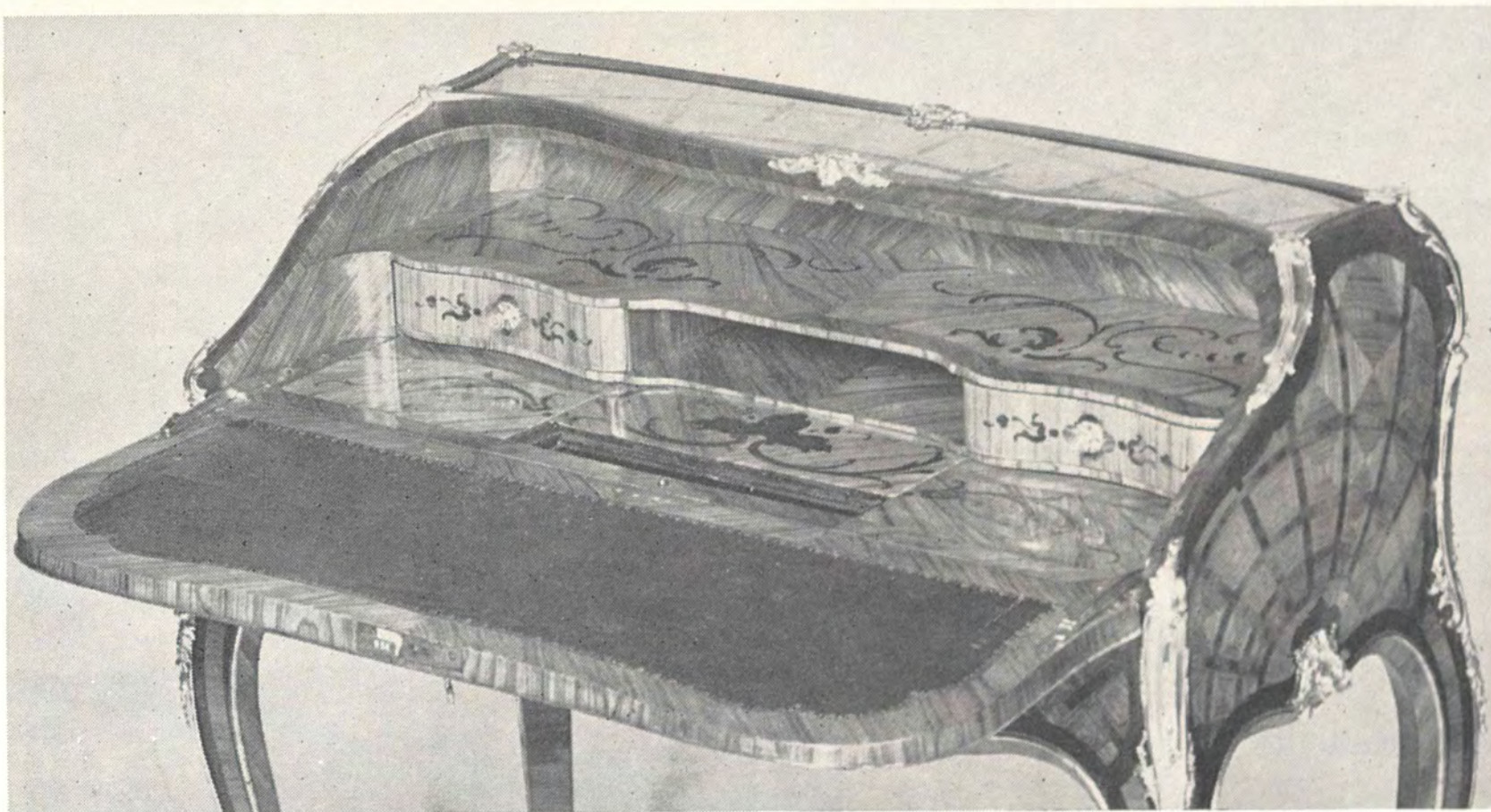
Marquetry veneer of tulip and kingwood
and ormolu mounts

34" high. F72-26

About 1750. Stamped mark: B.V.R.B.

Purchased through the Kenneth A. and
Helen F. Spencer Foundation Acquisition
Fund

Bernard II van Risenburgh, long known
only by the initials B.V.R.B. with which
he marked his pieces (such as appear on
the piece here illustrated), was one of the
brilliantly original cabinet makers of the
rococo style. His earliest documented
work was made for Louis XV's queen,
Marie Leczinska.



Right

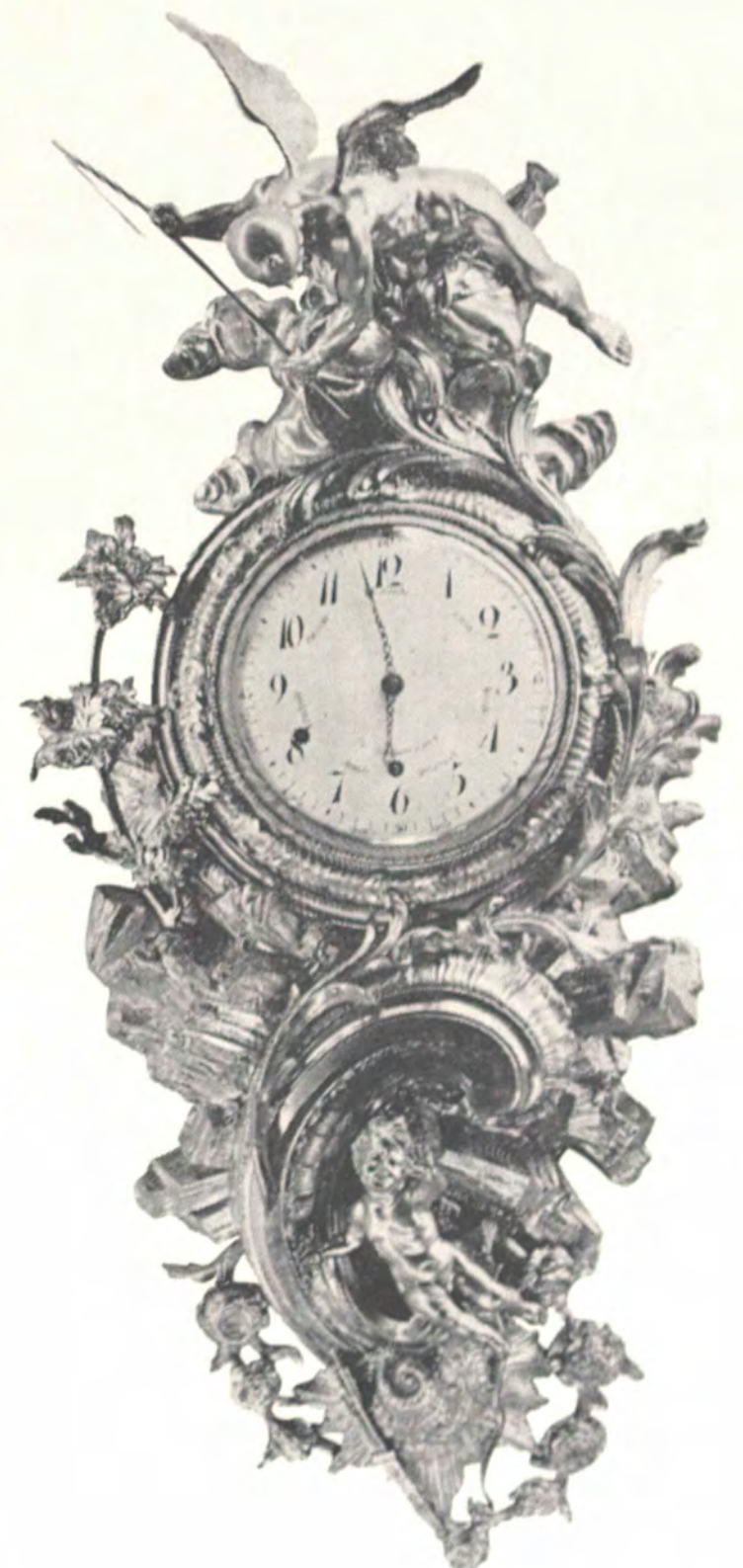
WALL OR CARTEL CLOCK

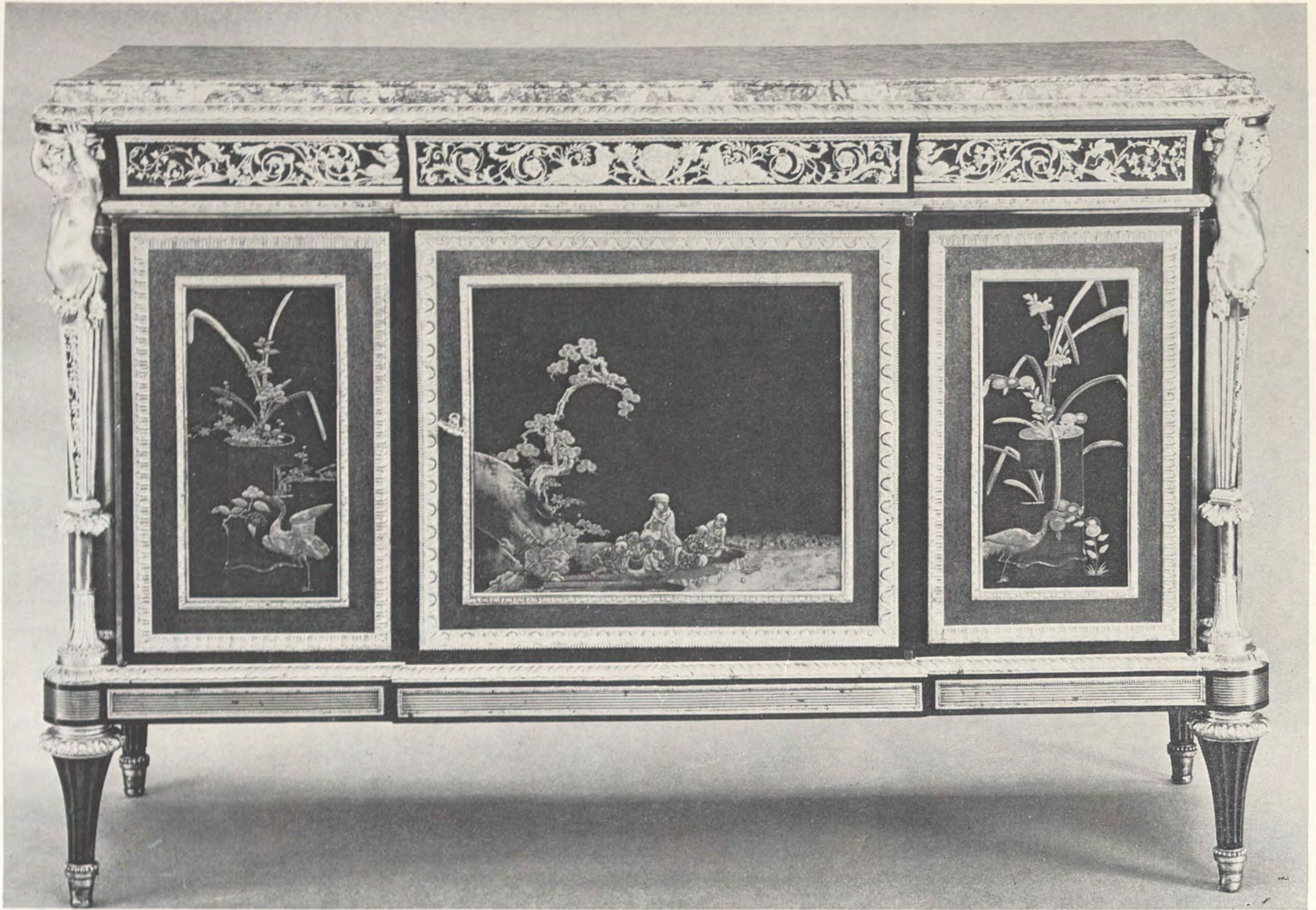
Charles Cressent

French (1685-1768)

Gilt bronze. 46" high. 62-1

In the law suit of 1733 for infringing the regulations of the gilders, mounts
were described similar to those that appear on this clock. Also in 1749, at the
time of a bankruptcy sale, a clock of similar description was listed as among
the properties in Cressent's studio.





Above

COMMODE

Adam Weisweiler

French (*maître*, 1788-after 1810)

Gilt bronze mounts attributed to
Pierre Gouthière (1732-1813/14)

Oak veneered with ebony and mahogany and incorporating Japanese lacquer
panels. 38 $\frac{3}{4}$ " high, 58 $\frac{1}{4}$ " long. F70-43

Acquired through fund given by the
Kenneth A. and Helen F. Spencer Foundation

Right

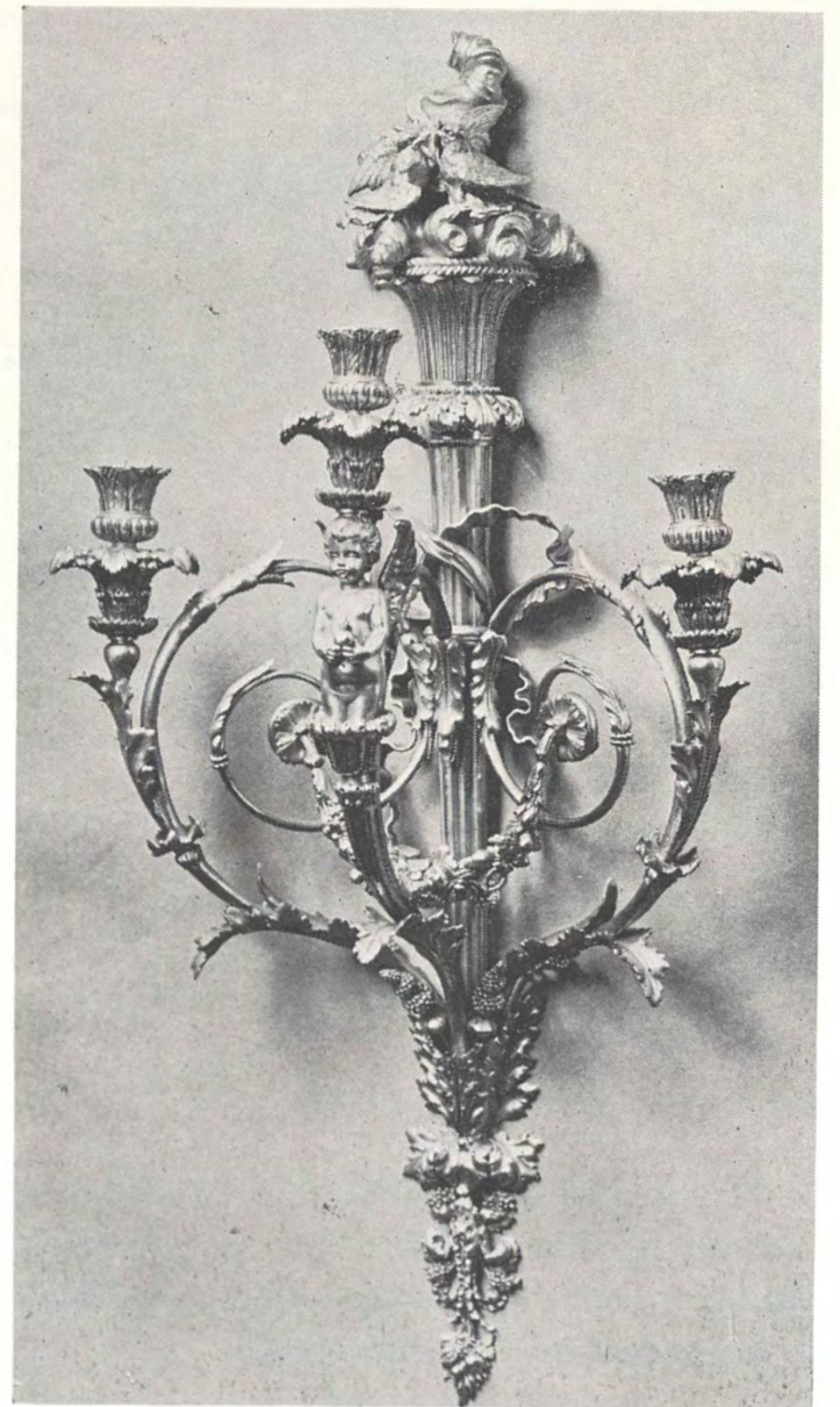
ONE OF A PAIR OF CANDLE SCONCES (*Appliqués*)

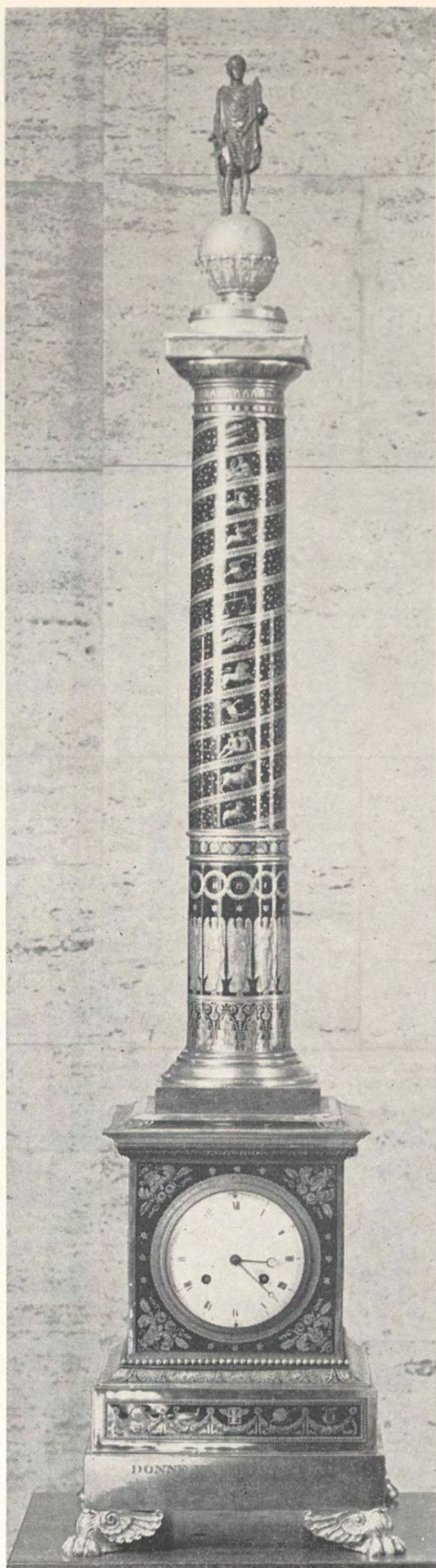
After a model by L.-F. Feuchère père

French (died 1828)

Gilt bronze. 27" high. F70-56

Acquired through fund given by the
Kenneth A. and Helen F. Spencer Foundation





CLOCK IN THE FORM OF THE COLUMN OF THE PLACE VENDÔME

Sèvres porcelain and ormolu

1814

4' 3½" high. F66-44

Gift from the collection of Mr. and Mrs. Harry J. Renken, Sr.

There are two documents preserved in the Archives Nationales relative to this clock. One is the original commission from the Sèvres factory with the price of 2,400 francs. The other is the list of Sèvres porcelain to be given as New Year's gifts by the emperor in 1814, where it is recorded as a present for the "Princesse de la Moskowa", the wife of Maréchal Ney. The clock is inscribed: *Donné par l'Empereur à la Maréchale Ney, Le 1er Janvier 1814.*



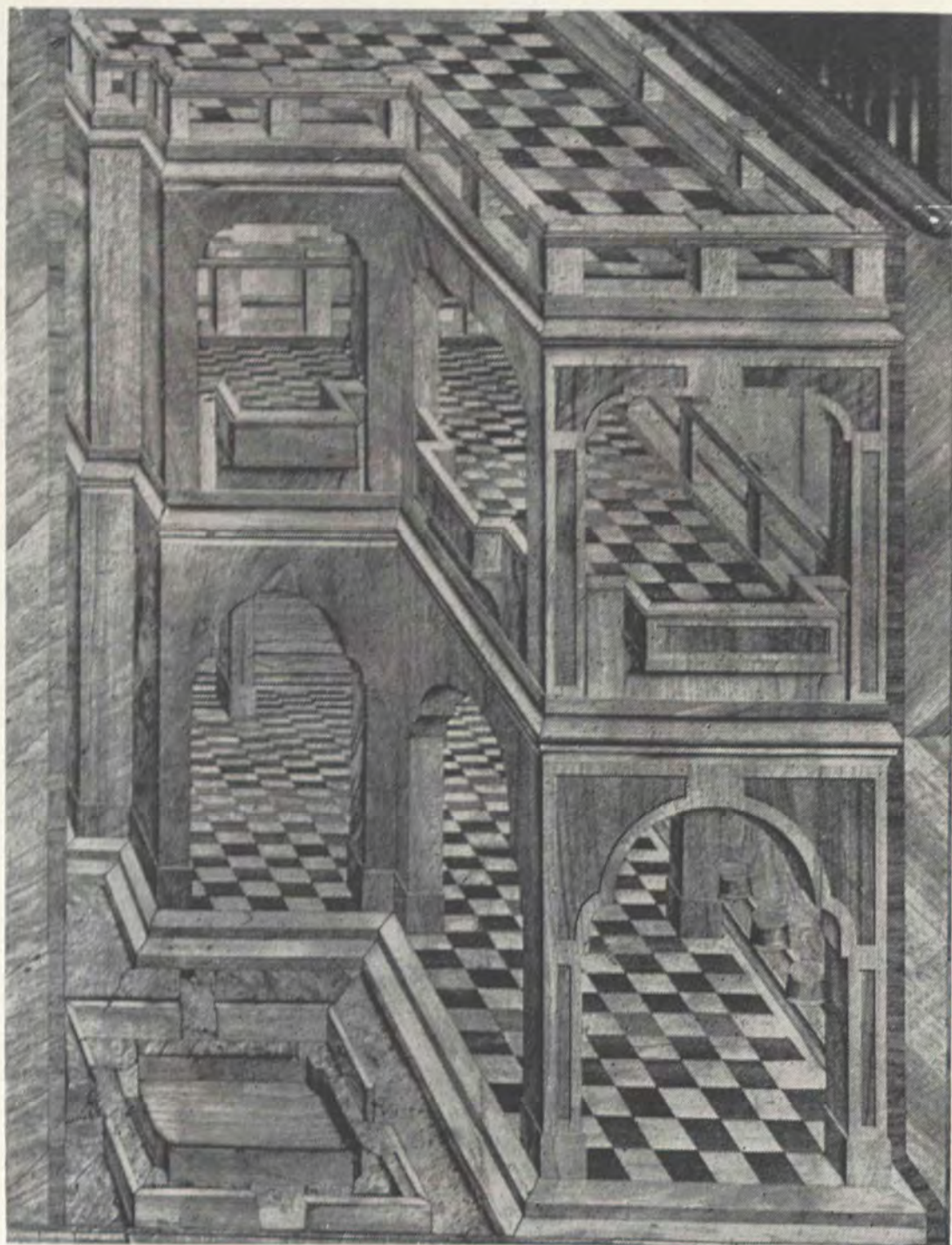
PAIR OF CANDELABRA WITH MILITARY MOTIFS

By Pierre Philippe Thomire (1751-1843)

Gilt bronze and blued steel. 4' 6" high. F69-12

Gift from the collection of Mr. and Mrs. Harry J. Renken, Sr.

The mounts on the base represent Neptune and Amphitrite. Two pairs of nearly identical candelabra were acquired in 1807 from the gilder Galle for the Salle du Conseil at Fontainebleau.



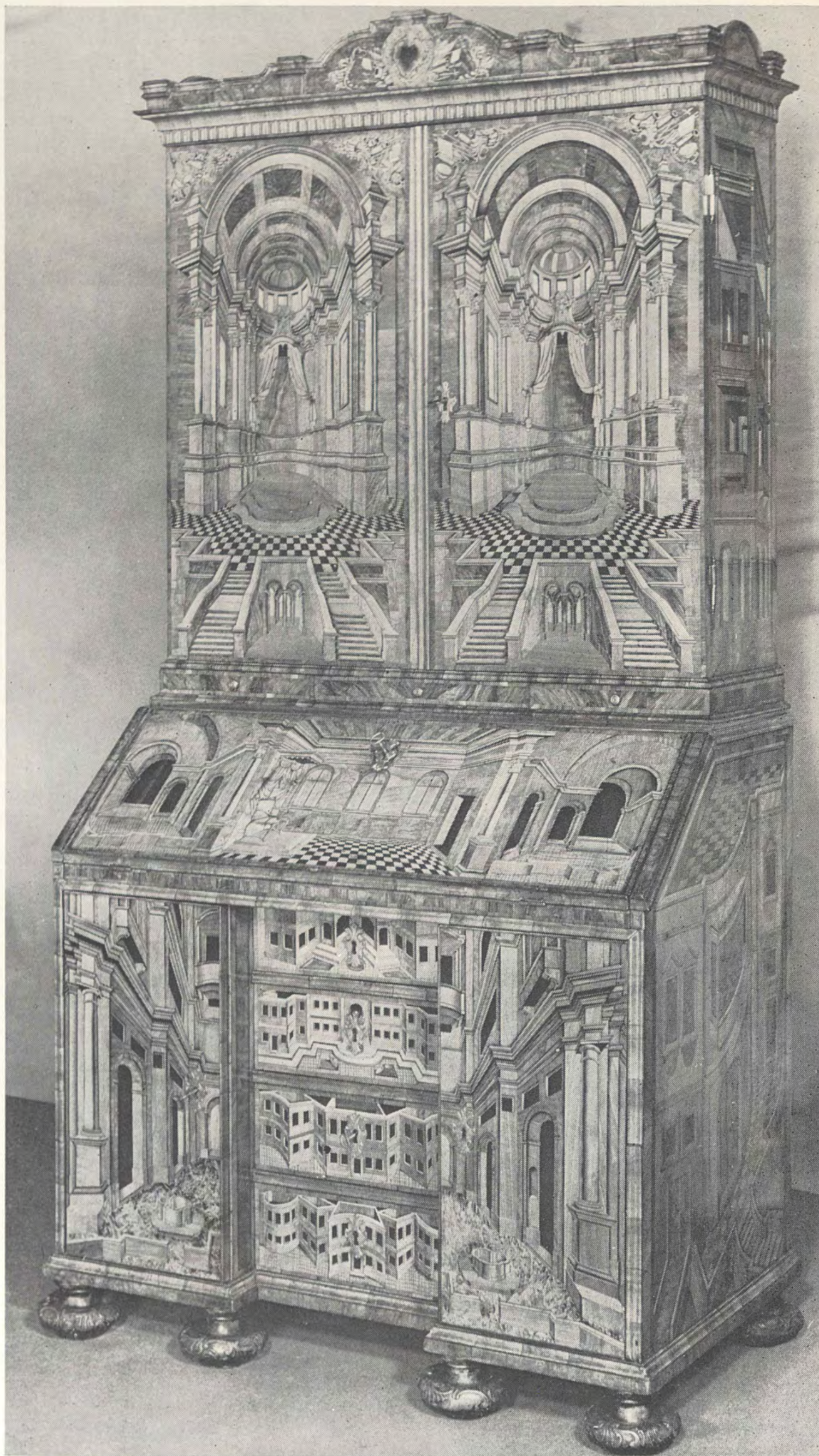
SECRETARY BOOKCASE

Marquetry

Southwestern Germany. About 1740-1750

84 $\frac{3}{4}$ " high. F69-39

Acquired from fund given by the Kenneth A. and Helen F. Spencer Foundation



CONSOLE TABLE

Attributed to Ferdinand Dietz (1708-1777)

German. About 1750

32 $\frac{1}{2}$ " high. 66-52

In addition to creating garden sculpture for the Bishop of Bamberg, the sculptor Ferdinand Dietz also designed furniture for his palace.





Above

VICTORY OF BEAUTY OVER ENVY

Frankenthal porcelain, modeled by
Conrad Link

German (1730-1793)

About 1765

24" high. 34-125

Right

WALLPAPER VENDOR

Höchst porcelain, modeled by
Johann Peter Melchier

German (1742-1825)

About 1775

7½" high. F72-19

Acquired through fund given by
Mrs. E. B. Berkowitz



DANCING BOY

Frankenthal porcelain, modeled by
Bergdold. About 1765

8½" high. F62-56

Gift of Mrs. Ralph C. Beistle in memory of Mrs.
Catherine Bevins Brown



Right

VENETIAN ALCOVE

Painted and gilded paneling

Italian. About 1720. 42-29

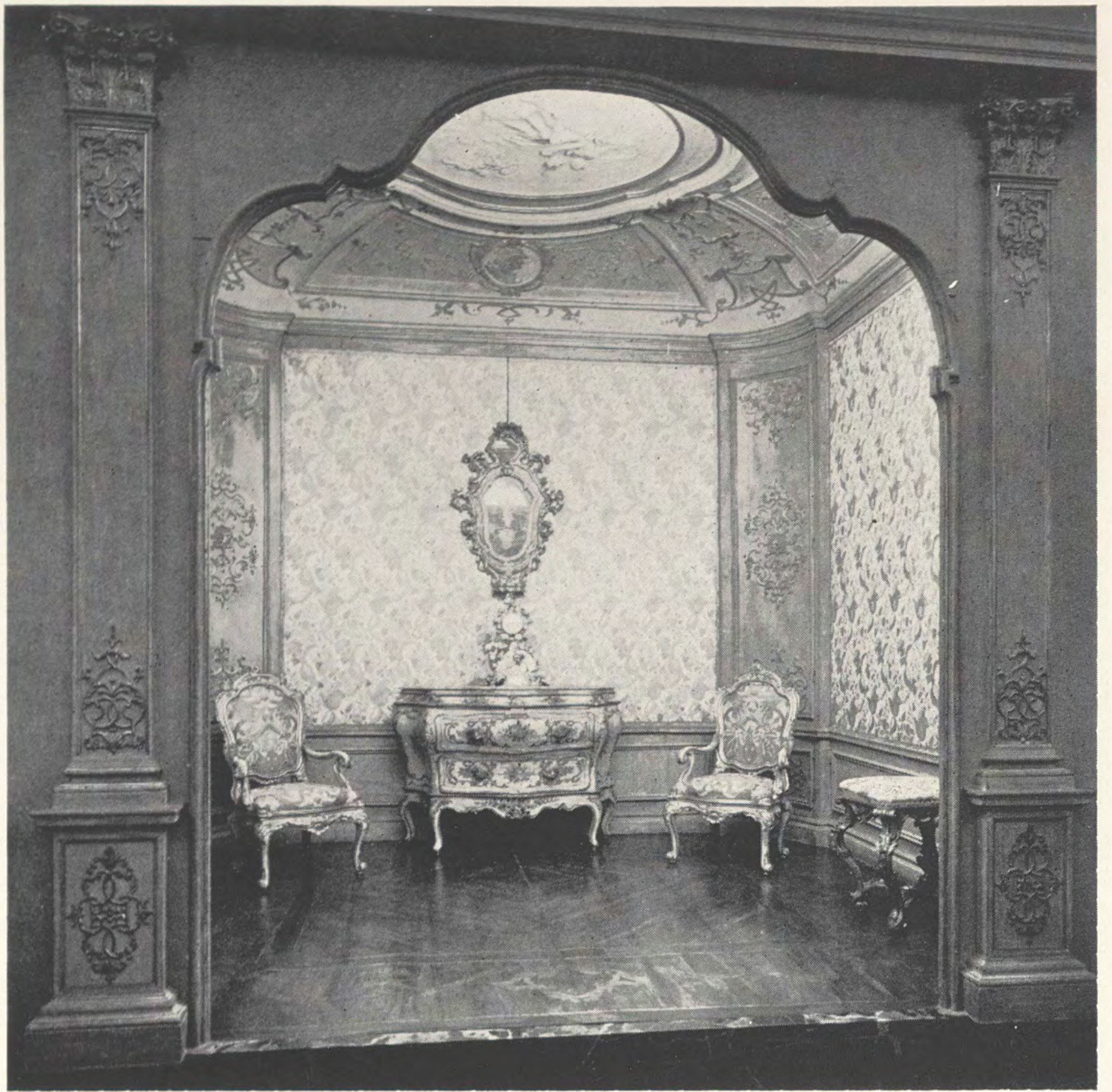
Walls covered with Venetian brocaded silk damask.

About 1730

The rococo style of Louis XV set the standard for all of Europe, but each country adapted it to local taste, and thus made it a distinctly national expression. Where the Germans multiplied the exuberance and capriciousness of the rococo, the Italians tended to simplify. In Italy the curving forms have a larger sweep than in France, and there is a curious tension as one arc meets another, in contrast to the flowing interplay of curves which is so characteristic of French rococo.

The Venetians painted furniture much more frequently than did others. The chairs in this room are painted and gilded, as is the BOMBE COMMUNE.

A very common feature of Venetian interiors was the elaborate, engraved mirrors, which actually served as candle reflectors, rather than as mirrors for personal use (see *LE LEVER* by Pietro Longhi, page 142).



Left

RED AND GOLD LACQUER ROOM

North Italian (Piedmont)

About 1750. 54-57

This room belonged to Marchese Vacchetto, finance minister of Charles Emmanuel III, King of Sardinia and Duke of Savoy and Piedmont, and came from the villa in Gerbido on the outskirts of Turin.

Lacquer was ideally suited to the rococo taste. The linear, fanciful designs and glowing surfaces of lustrous black or vermillion red were the perfect complement to the mirrors, crystal chandeliers, and gilded *boiserie*. European imitations of Chinese and Japanese lacquer were made as early as the seventeenth century, but by far the best copies were those produced by the Martin family in France in the first half of the eighteenth century. Very successful copies were, however, made in other countries, as is evident from the English cabinet made in the time of Queen Anne (See page 221) and from this brilliant RED LACQUER ROOM probably of Italian workmanship.





KITCHEN OR KEEPING ROOM

From Deerfield, New Hampshire

American. About 1675. 33-295

The word *keep*, meaning to reside, to lodge, or to dwell, is colloquial and rarely used except in the expression "not worth his board and keep" and in the term "Keeping Room" or living room. The latter use is reserved almost exclusively for seventeenth century rooms, or those which constitute the main and often only room of a frontier house. The Keeping Room was not only a kitchen, but also a dining room, study, and utility room.

The furnishings of this room in general date from about 1700. The most important piece is the COURT CUPBOARD (illustrated at right) probably made in Salem. The bulbous supports, the turned ornaments, and the geometric panels reflect Jacobean styles rather than those current in England at the same period. Despite this time lag, unavoidable in remote colonies, the American settler attempted to imitate the standards of the mother country.

The QUEEN ANNE CHAIR (background—left) is a transitional piece incorporating some of the characteristics of the William and Mary style, but showing the gradual change to the refined style of the beginning of the eighteenth century. During the reign of Queen Anne (1702-1714) the heaviness of renaissance and seventeenth century furniture was transformed to a style notable for its delicacy of curving lines and its understated simplicity. This style became so popular that it was used in England and America almost throughout the eighteenth century, and a piece exhibiting its salient features is known as Queen Anne despite its date long after 1714.



COURT CUPBOARD

Massachusetts (about 1638-1706)

Oak with applied ornaments of white pine
American. About 1680. 3' 9 1/4" high. 33-527



DRAWING ROOM

From *The Lindens*, in Danvers, Massachusetts
American. Built in 1754. 33-298

Left

PHILADELPHIA HIGH BOY

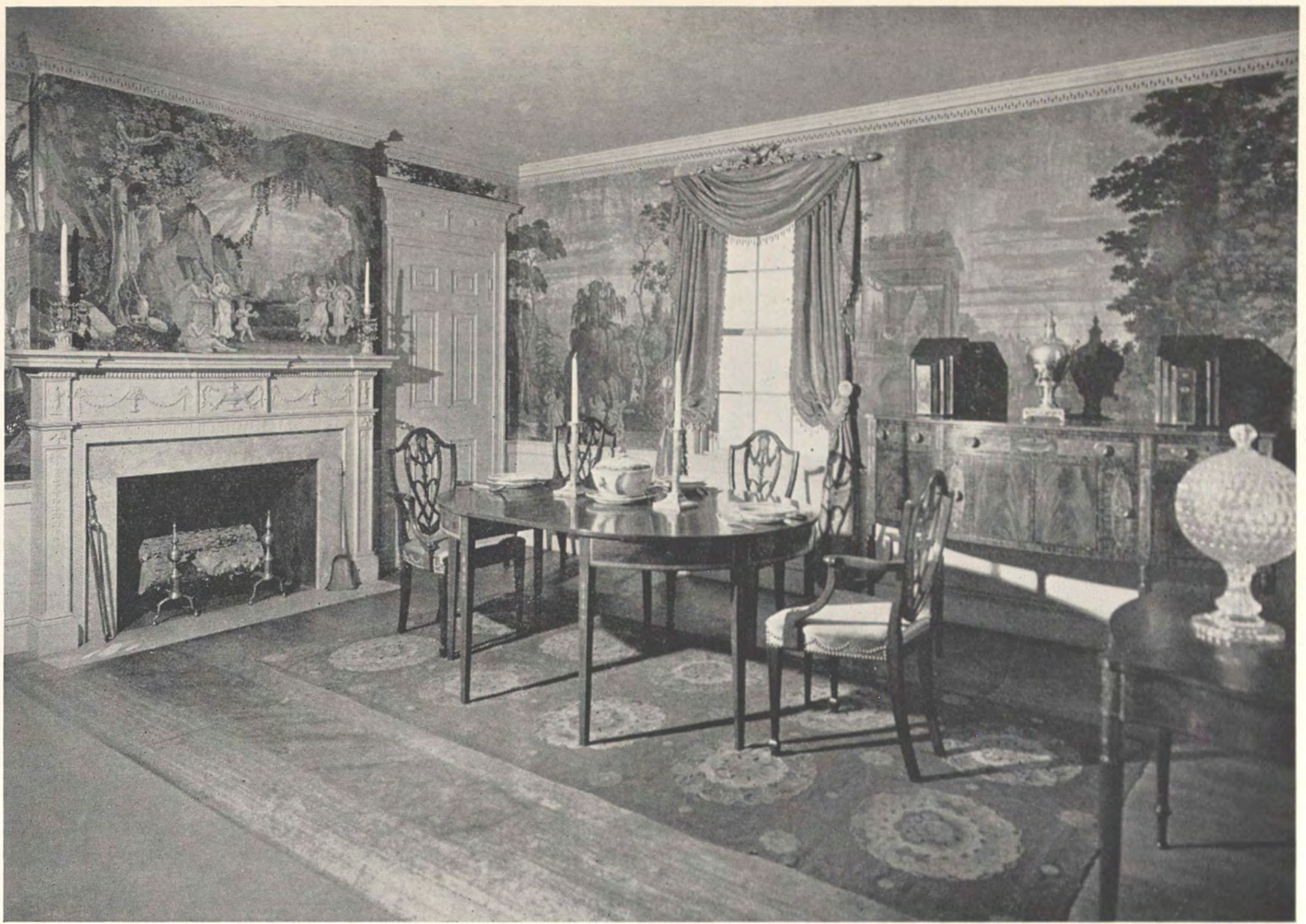
American. About 1770

Mahogany. 8' 4 1/4" high. 33-163



The Lindens was built in 1754 for a son of Robert Hooper of Marblehead, Massachusetts, and in 1774 it was occupied by General Gage, then governor of the colony. After many changes in ownership it was razed about 1930, when the Gallery acquired the DRAWING ROOM. Except for this one room, the house was moved to Washington, D. C., where it was reconstructed.

The quality and refinement of the moldings and the engaged Corinthian pilasters show New England mid-eighteenth century craftsmanship at its best. The furniture in the room is all American Chippendale, and shows greater restraint than English examples. It seems almost out of character to speak of this style in America as rococo, but such in actuality it is. The highest attainments of American Chippendale were realized in Philadelphia, where the quality of the designs and the ornamental carving are equal to much that was produced in England and on the continent.



DINING ROOM

From Salem, Massachusetts

Attributed to Samuel McIntire (1757-1811)

American. About 1800. 32-139

Samuel McIntire descended from a family of carpenters in Salem. Through his own efforts and genius he became one of America's most eminent architects. Although he submitted designs for the nation's Capitol, it was in Salem that all of his work was done. His reputation is based not alone on his architecture but on his wood carving as well. As a youth, McIntire undoubtedly carved figure-heads for ships being constructed in the Salem shipyard; later he designed furniture which was made in his own shop (for example the CARD TABLE seen at the extreme right of the illustration above), and carved furniture of other cabinetmakers as well as executing the architectural details for the buildings he designed.

The over-mantel and over-door carvings in this Salem DINING ROOM agree both in style and quality with our knowledge of McIntire's workmanship. His designs were almost exclusively drawn in the manner of Robert Adam, the English architect who fostered a return to classical ornaments. Thus McIntire exemplified the neo-classical trend of the late eighteenth and early nineteenth centuries. The Federal period in this century is dominated by the neo-classical style, which includes Sheraton and Hepplewhite furniture.

The hand-blocked wall paper is that originally used in the room. It was made by the French designer Dufour and depicts the *Voyages of Antenor*.



BED ROOM

From the Parks House, near Jacksonboro, South Carolina

American. About 1830. 33-296

The southern homes of quality usually imported their furniture from England, so that local craftsmanship never developed to the same extent as in the industrialized North. Despite this, the room has been used for the exhibition of American furniture, of which the most outstanding piece is the Salem FOUR-POSTER BED.

The Frank P. and Harriet C. Burnap Collection of English Pottery

The extensive collection of English pottery which Mr. and Mrs. Burnap gave to the Gallery in 1942 has continued to grow until it now contains over eleven hundred items. Its great strength lies in the richness of its examples of seventeenth and eighteenth century wares, with special emphasis on slip ware and English delft. Of the sixty-one pieces of slip ware, half are the much coveted dishes or chargers with which, in a sense, the Staffordshire potters launched the still important British ceramic industry. The delft section comprises one hundred and four pieces.

The complete history of English pottery can be studied by means of the Burnap Collection, beginning with the crude medieval wares which preceded slipware and continuing down through the early products of the nineteenth century. The range of the collection is indicated by the following classifications of the published catalogue:

Medieval
Slipware
Delftware

Redwares
Staffordshire Saltglaze
Early Staffordshire Figures
Agate Ware
Whieldon-type Ware
The Wood Family
Josiah Wedgwood and His Imitators
Metallic Luster
Miscellaneous Wares (Liverpool,
Jackfield, Staffordshire)
Yorkshire Pottery

Even more important, however, than the scope of the collection is its quality. For thirty years Mr. and Mrs. Burnap brought unerring taste and extensive knowledge to this specialized field. The death of Mr. Burnap in 1957, at the age of 96, brought to a close this distinguished career, for in these last thirty years the collecting of English pottery had become virtually for him a full-time occupation.

For those with a special interest in English pottery, there is available a complete and extensively illustrated catalogue of the Burnap Collection.



ADAM AND EVE CHARGER

Slip ware

Attributed to Samuel Malkin. About 1725

17¾" diameter. 56-107



PEW GROUP

Salt glaze

About 1745

6" high. 54-39



MRS. MARY HOOPER MUG

Lambeth delft. Dated 1629

5" high. 55-69



NATIVITY CHARGER

Lambeth delft. Dated 1652

15½" diameter. 57-10



YACHT CHARGER

Charles II's yacht "Mary" in full sail

Lambeth delft. Dated 1668

16½" diameter. 56-101

Right

COVERED TANKARD

Salt glaze

Attributed to John Dwight of Fulham. About 1690

10½" high. 55-77



Ethnological Art

In the following section, a selection of illustrations from the Gallery's diverse collection of African, Oceanic, Pre-Columbian, and American Indian art will be found. The importance of these arts for the western-oriented person is growing as it is being realized that many valid artistic traditions have existed over a large part of the earth's surface, some, such as American Plains Indian art of fairly recent origin, others, for example, the sculptural history of Nigeria, extending into the first millennium before Christ. They can only be touched upon here.

In Africa, terra cotta heads, some remarkably close in general style to present-day Yoruba masks, have been found at Nok, in Nigeria, imbedded in stratigraphic associations that allow a date of 300 B.C. The Igbo-complex bronze casting flourished nearby in the 9th century A.D., and by the time of the Kingdom of Ife (1000 A.D. onward) sophisticated and subtly designed memorial heads were cast which rank among the finest bronze portraits known. The Nelson Gallery is fortunate to have a fine memorial head and a bronze palace plaque from the succeeding Nigerian kingdom of Benin.

The vast Pacific island area called Oceania is divided into three districts: Melanesia, Micronesia, and Polynesia. Melanesia (New Guinea and surrounding islands, such as New Britain and New Ireland, also including the Solomon Islands) was the home of a strongly expressionistic style of mask carving and painting. The masks of the Sepik River area of northern New Guinea are archetypal examples of these convoluted, often grotesque but powerful designs compatible with the character of a headhunting society.

The great triangular stretches of Polynesia bordered by New Zealand on the southwest, Hawaii on the north, and Easter Island to the southeast, gave over to a more aristocratic attitude toward art, including royal patronage.

It is generally agreed that Siberian migration, coupled with trans-Pacific contacts, evolved New World civilization, beginning as far back as 40,000 years ago. In Mexico, Olmec style was the cradle of Pre-Columbian art. The Olmecs flourished along the Vera Cruz coast. Their influence spread to

the valley of Mexico and southward as far as Costa Rica. The classic phase of Mexico (200 A.D. to 500 A.D.) centered at Teotihuacan and exported a plumed serpent design, depicted on a frescoed vase in the Nelson Gallery as well as on the headdress of the magnificent clay urn from Oaxaca. After the end of the classic phase, a more militant society emerged, first at Tula in Hidalgo, north of Mexico City, and then most prominently with the emergence of the Aztec Empire. The latter, conquered by the Spanish in 1521, was a true metropolitan civilization, which subjugated tribute peoples, absorbing their artistry and craftsmanship while also creating a heavy-handed propagandistic and monumental sculpture given over to ferocious representation of the official pantheon.

While American Indian art north of the Rio Grande has often been considered provincial in comparison to the "high" cultures to the south, the fact is that a high artistic standard was often maintained. The Adena-Hopewell people of southern Ohio (ca. 200 A.D.) excelled as miniature animal sculptors (especially of pipes) and also as ornamentalists in copper and mica, while the later peoples of the southern Death Cult (ca. 1400 A.D.) made impressive graven images, masks, and carved shell gorgets. Superb sculpture was produced by the Northwest Coast Indians, who lived between Seattle and Skagway, Alaska, in recent times. They produced one of the finest masked ceremonial complexes of any aboriginal people, in addition to totem poles (of heraldic rather than totemic import). In the American southwest a rich, artistic tradition has evolved from 500 A.D. to the present, embodying many facets of pastoral ceremonialism, including the kachina cult with its masks, costumed dances, and instructional dolls. From California and Nevada came baskets of unsurpassed delicacy in execution; from the Northeastern portion of the continent originated objects (pipes, dance wands, embroidery, capes, bags) scaled to the intimacy of the woodland and its spirits; a late (after 1770) manifestation of woodland tradition extended into the great plains area after the introduction of the horse made possible a decorative art with shields and hide paintings invested with a feeling of lightness and mobility.

RTC



Above—left

HEAD OF AN OBA

Benin, Nigeria, Africa. 17th century

Bronze. 11" high. 58-66

Cast bronze heads like this one were placed on the king's or oba's altar in Benin to propitiate his ancestor rulers. A carved ivory tusk was placed on the head. The pattern of the head-dress simulates heads and coral clusters. Wooden replicas of these heads were used on the altars of lesser chiefs.



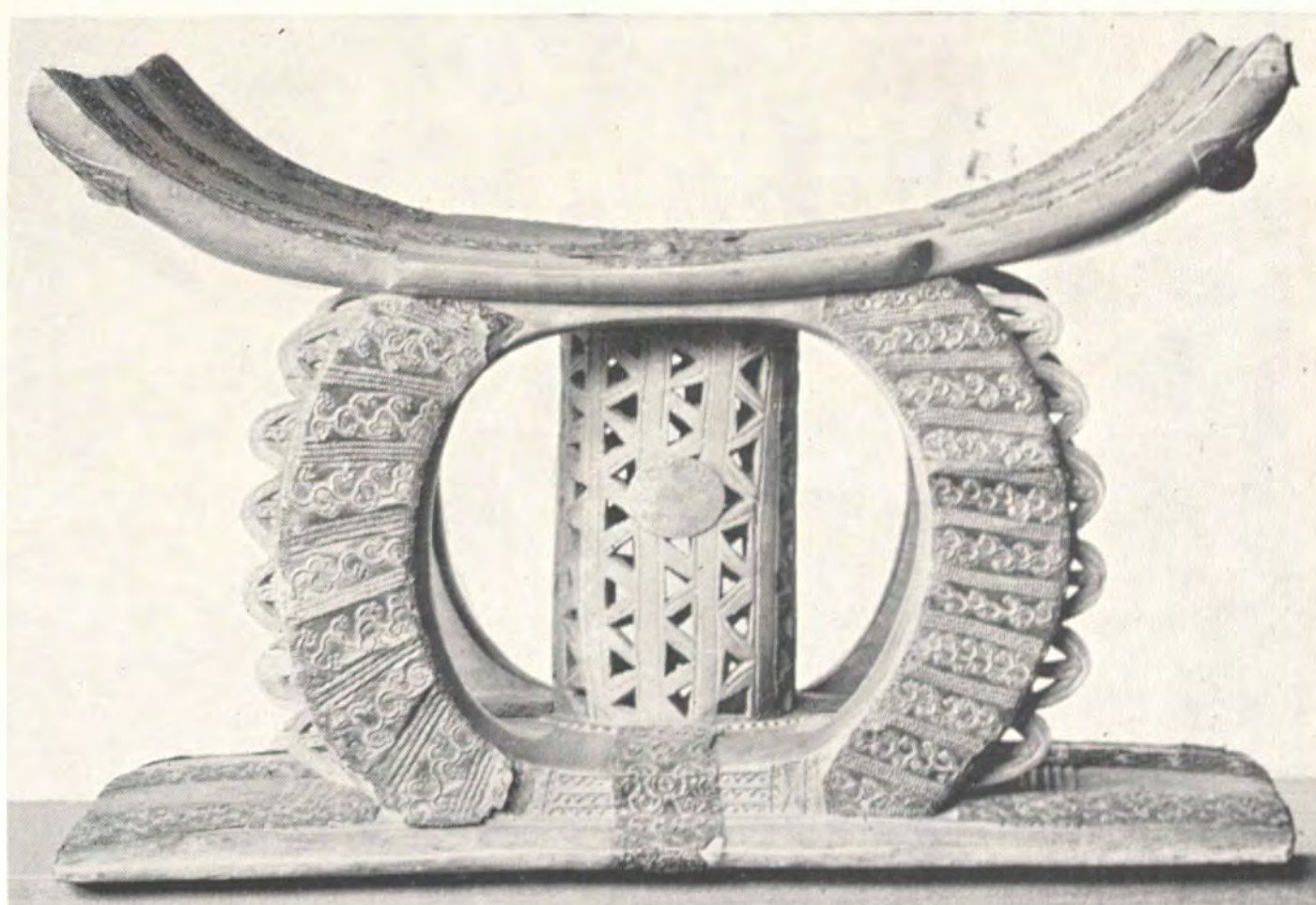
Above—right

WARRIOR AND ATTENDANTS

Benin, Nigeria, Africa. 17th century

Bronze plaque. 14 $\frac{3}{4}$ " x 15 $\frac{1}{2}$ ". 58-3

Originally these plaques decorated the square mud pillars of the Benin palace compound. The chief holds the ceremonial sword, called an ebe. The attendants are smaller because they are shown as seen at a distance. Plaques such as this and also the HEAD OF AN OBA are assigned to the middle phase of Benin art.



STOOL

Ashanti, Ghana, Africa. About 1860

Wood and silver. 15" high x 23 $\frac{1}{2}$ " wide at bottom. 65-5A

According to tradition, the power and well-being of the Ashanti state was vested in a stool thrown down from the heavens. Not only the king (ashentene), but queen mothers and chiefs throughout the realm possessed stools. This royal example bore the following label (since lost), visible on the inner column: "King Koffe's State Stool / from his / Palace at Comassie / brought home by / Arthur Paget / Feb., 1873."



HOUSE CARVINGS (ten panels)

Maori, New Zealand. After 1850
Wood, haliotis shell.

9' to 11' high. F61-12

Gift of Mr. and Mrs. W. Howard Adams and Mr. and Mrs. Julius Carlebach to the Nelson Gallery Foundation

Represented on these carvings, which adorned a meeting house, are ancestors (Tikis) in defiant stance. Their wide mouths suggest an east coast North Island locality. The fourth post from the left is engraved "Te Konga," perhaps the name of the house. The end carving and two center ones adorned the front of the house and were set behind a porch; the six panels of uniform height decorated the side of the house.

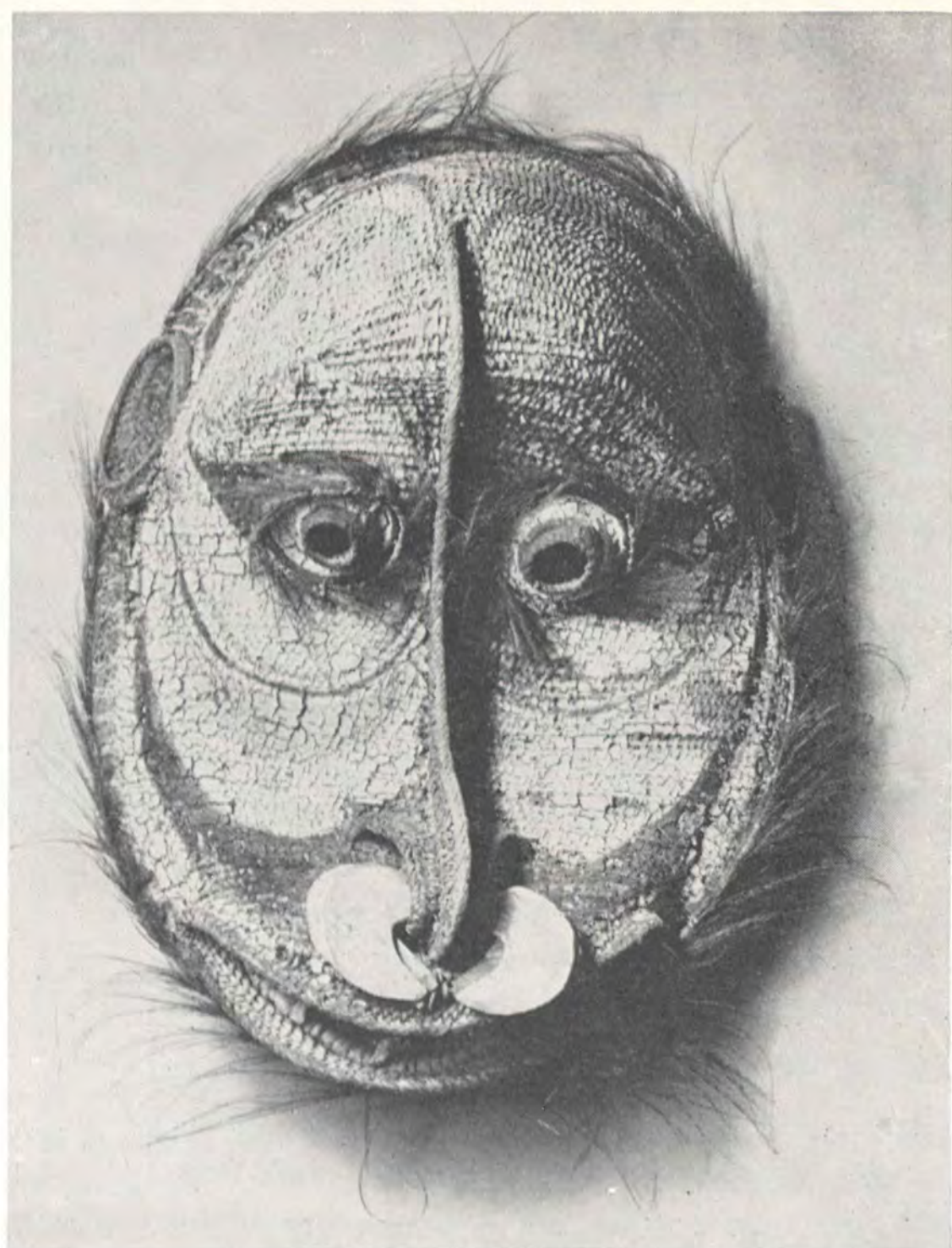
Right

MASK

Palambi Village, middle Sepik River area, New Guinea

Wood and shell. 31" high. F65-8

The use of European wool, instead of hair, and even a rubber cushion inside the nose (since lost) suggests an approximate World War II date for this mask. Its quality, however, is very high and ethnologically correct.



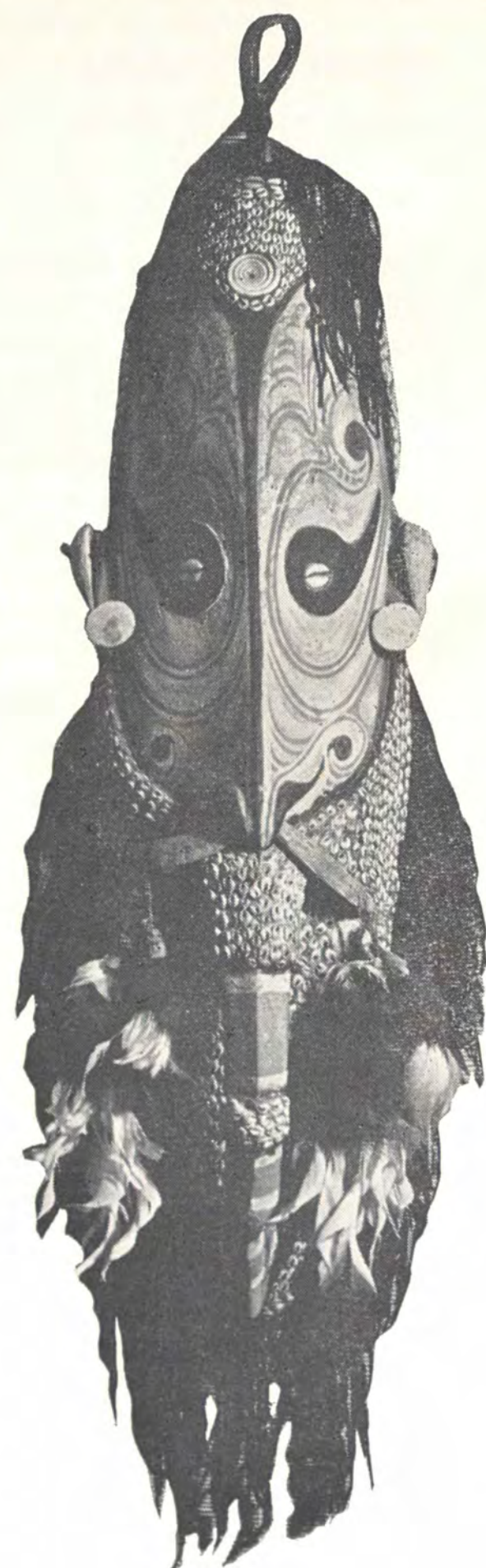
MASK

Sepik River, New Guinea. 20th century
Basketry, clay, bamboo, feathers, paint.

42" high. 66-47/9

Gift of Mr. and Mrs. Herbert Baker

This mask was hung high on the gable of a men's house.





Above—left

ANTHROPOMORPHIC VESSEL

Olmec, Mexico (Archaic Period),
About 1000-500 B.C.

Jade.

3 1/2" long x 2 3/8" wide x 1 1/4" deep. 70-32

Another Olmec vessel of this type is in the National Museum of Anthropology, Mexico City. They were collected in Vera Cruz state. Their use is uncertain, they perhaps were incense burners or sacrificial vessels.



Above—right

FRESCOED BOWL

Teotihuacan, Mexico (Classic Period),
About 500

Clay, paint. 5 1/2" high. 60-76

Gift of Mrs. George H. Bunting, Jr.

This footed vessel has an incised design covered over by the painted design, a common occurrence in classic Teotihuacan pottery. The painting style recalls that of frescoes which adorned the palaces of Teotihuacan priests and nobles.

Right

PALMA

Vera Cruz, Mexico (Classic Period), 500

Volcanic stone. 32" high. 49-47

This palma is a ceremonial reproduction of a device which protected ceremonial ball game players. One of the finest known, it shows typical Tajin style "C" scrolls on either side of the headdress worn by the frontal figure (probably Zipe Totec). The reverse dancing figure, shaking a corn-cob rattle, bears a strong resemblance to the danzante reliefs at Monte Alban.





Above—left

INSCRIPTIONARY STONE

Maya, Mexico. From Los Olvidados

Limestone. 23½" x 20½" high. 61-15

From a site near Palenque and dated by the Goodman-Thompson correlation in accordance with October 16, 514. The dots stand for the number one and the bars for the number five. Maya hieroglyphic writing allowed for datings in a series of five calendrical positions, including twenty-year and fifty-year cycles.



Above—center

CYLINDRICAL VASE

Maya, Mexico. 700-800

Clay. 7¾" high. 67-41

Gift of Mr. Peter I. Hirsch

Maya pottery was both incised, as here, and painted. Probably from Campeche.



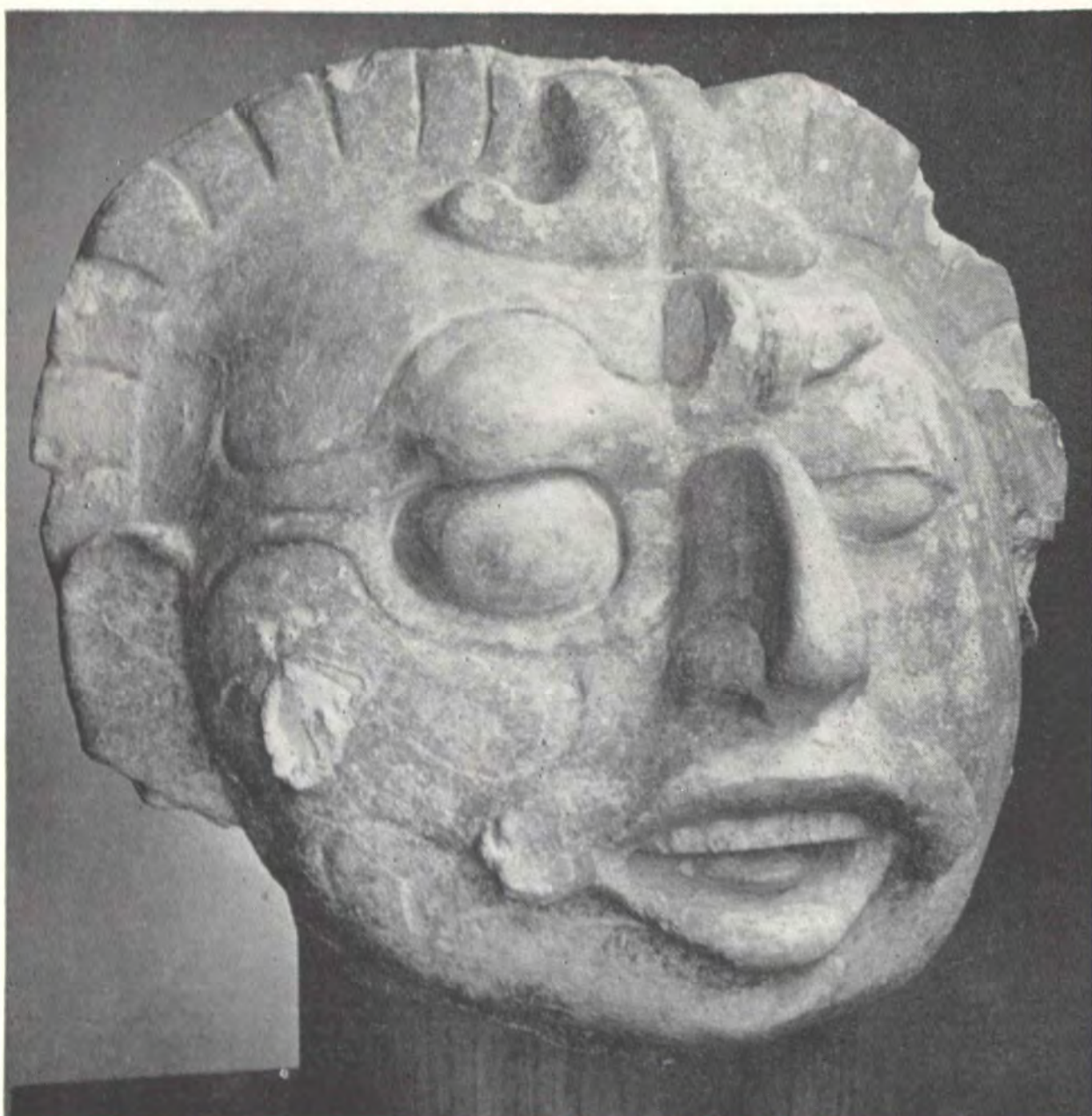
Above—right

FIGURE OF A WARRIOR PRIEST

Maya, Mexico. From Guaymil Island. (Late Classic)
600-900

Clay, paint. 12½" high. 61-77

These figurines, exquisitely made, often executed in a technique that combines molding with free-hand additions, have been found in quantity on the cemetery Islands of Jaina and Guaymil, off the Campeche coast.



Left

HEAD

Palenque region, Mexico. (Late Classic) 600-900

Polychromed stucco. 10¾" high. 62-13

The Maya of the Palenque region excelled at stucco reliefs and at heads like this which were tenoned into temple facades. Life and death aspects are represented on either side of the face.



Above—left

INLAID PLAQUE

Mixtec, Mexico. About 1300-1400

Mosaic of turquoise and shell.

4" high x 3 1/4" wide. F66-36

Gift of Mr. Elmer F. Pierson

This is one of several turquoise inlaid pieces, including two masks, another plaque, and an ear spool. Here two serpents are addorsed. They are part of a Mixtec burial treasury; a number of such caches have been found in caves in the mountain valley bordering the states of Oaxaca and Pueblo.



Above—right

URN

From near Monte Alban, Mexico. (Classic Period)

500-650

Clay with traces of polychrome.

25" high x 25" wide. 61-16

This outstanding Zapotecan ware is remarkable for the finesse of its modeling, and dates from Monte Alban IIIA times. It depicts a male (priest, devotee) with the headdress attribute of the goddess Quetzal. At the back is a cylindrical attachment for incense. Such urns are usually found in niches in Monte Alban tombs, often over doorways.

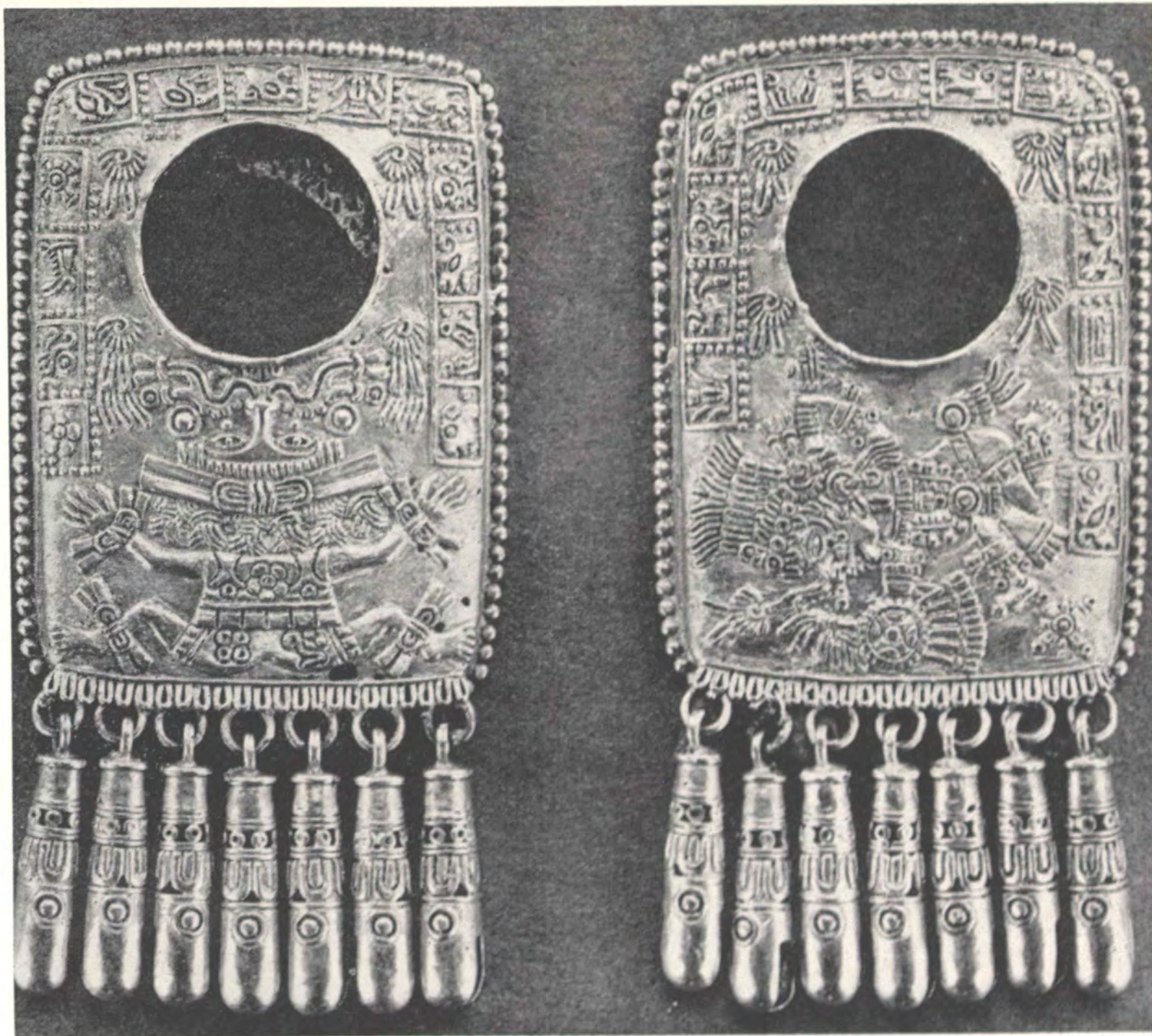
Right

PAIR OF EARRINGS

Aztec. From valley of Texcoco. About 1500

Gold. 3 1/4" high x 1 3/4" wide. 62-37/1,2

More properly called earring boxes, this pair was probably made by Mixtec goldsmiths subjugated by their Aztec overlords. Their rich and heavy style is in Aztec taste, while the craftsmanship is traditionally associated with the Mixtec tribes who still live at Mitla near Oaxaca.





FEATHER MANTLE

Chancay, Peru.

About 1200-1350

Feathers, cloth.

45" high x 44½" wide. 60-79

Although executed in the style associated with the pre-Inca Kingdom of Chimu, this feather mantle was found at Chancay, also in northern Peru, a site well known for its effigy pottery. The monkeys hold cocoa bags with their tails.



Above

MASK

Eskimo, Alaska. 19th century

Wood, feathers, paint. 15" high. 31-125/61

The Eskimos of Alaska, particularly those living in the coastal area between the Yukon and Kuskokwim rivers, developed an elaborate mask complex with the design suggested by a shaman's individual vision. This one depicts a seal with bubbles extending upward.

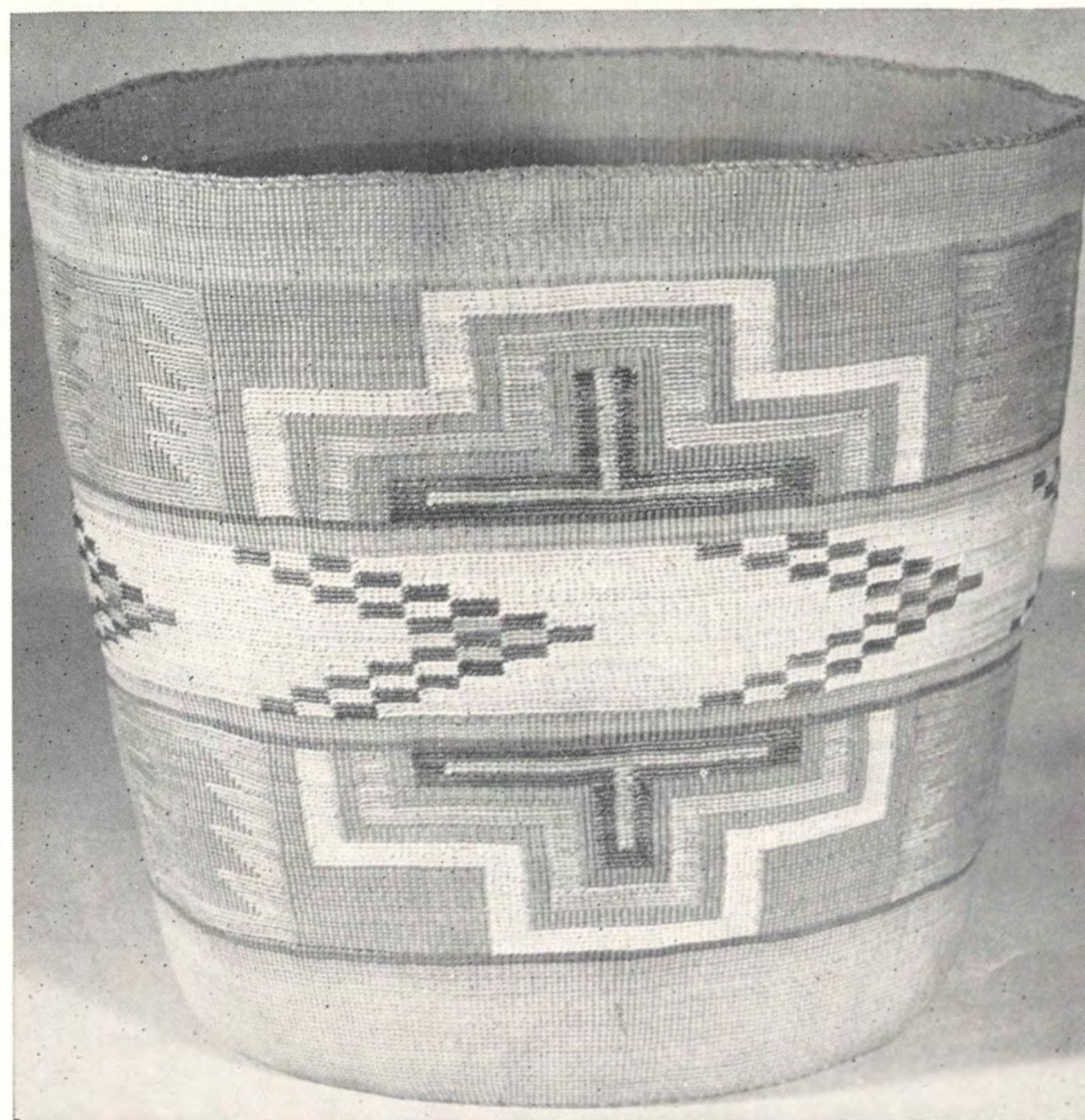
Below

BASKET

Tlingit, Alaska. 19th century

Spruce root. 16" high. 33-1322

Among the Northwest Coast Indians, the Alaskan Tlingit made the most elaborate baskets, with none finer in form or intricate pattern than this example.



Right

HOUSE POST

Tlingit, Alaska. About 1850

Wood, paint.

11' 11½" high. 31-125/101

This is one of a pair of interior house posts made for Chief Frog Ears of Sukkwen Island, just off the southeast coast of Alaska. A heraldic bear is depicted. The massiveness of the carving suggests influence from the nearby Kagani Haida, while the flat treatment of the features accords with Tlingit style. This post has been repainted according to Indian custom; it was formerly in the Museum of the American Indian, New York.



Above

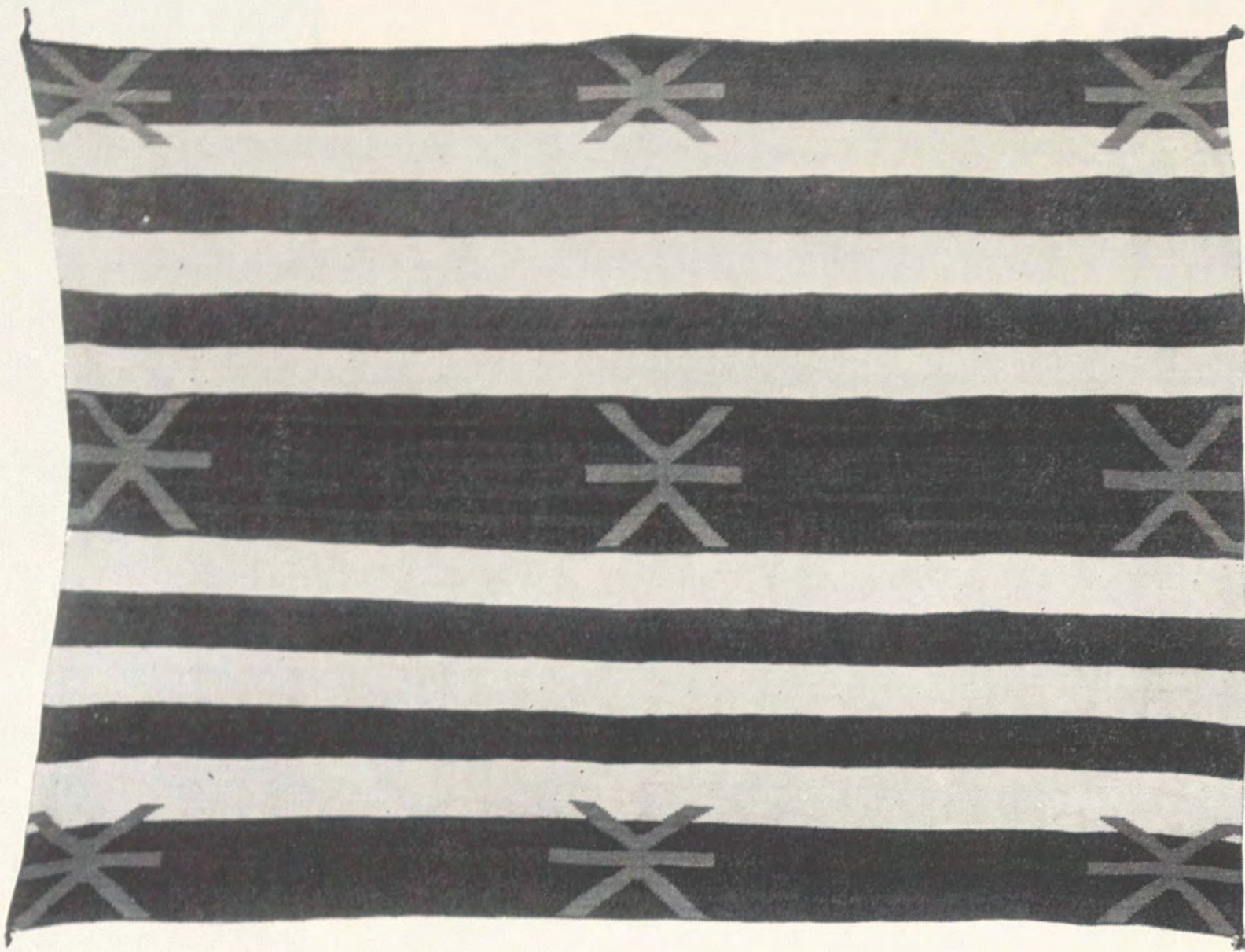
DISH

Haida, Queen Charlotte Islands, British Columbia.

19th century

Horn, 9½" long by 4½" high. 31-125/35

Food dishes were made among the Haida and Tlingit by using steam to form mountain sheep horn. They are beautifully translucent. The border design suggests sailors' rope.



Left

"CHIEF'S" BLANKET

Navajo. About 1870-1875

Part bayeta and natural wools.

54" x 72". 33-1432

The Nelson Gallery possesses a distinguished group of Navajo wearing blankets from the first phase style to German-town weaving of the 1890's, including this example which retains the horizontal stripes of first phase weaving (1850-1860) while incorporating the corner and center devices (here uniquely woven as crosses) that belong to a later period, or third phase of Navajo "chief" blanket weaving.



MIMBRES POT

About 1100

Painted clay. 11¼" diameter. 62-21/10

The prehistoric Mimbres Indians of the Gila River area of southwestern New Mexico produced the most lively figured pottery designs of the southwest, among them birth and sacrifice scenes, dancing figures wearing masks, and depictions of animals and fish—no two bowls alike. This example, one of sixteen Mimbres pots in this collection, combines deer and lizard characteristics in composite design.



OLLA

Zuni, Pueblo, New Mexico. 19th century

Painted clay. 11" diameter. 33-1116

This water jar has unusually well-spaced designs representing tadpoles and dragonflies, both associated with water and therefore poetic extensions of the function of this water storage jar.

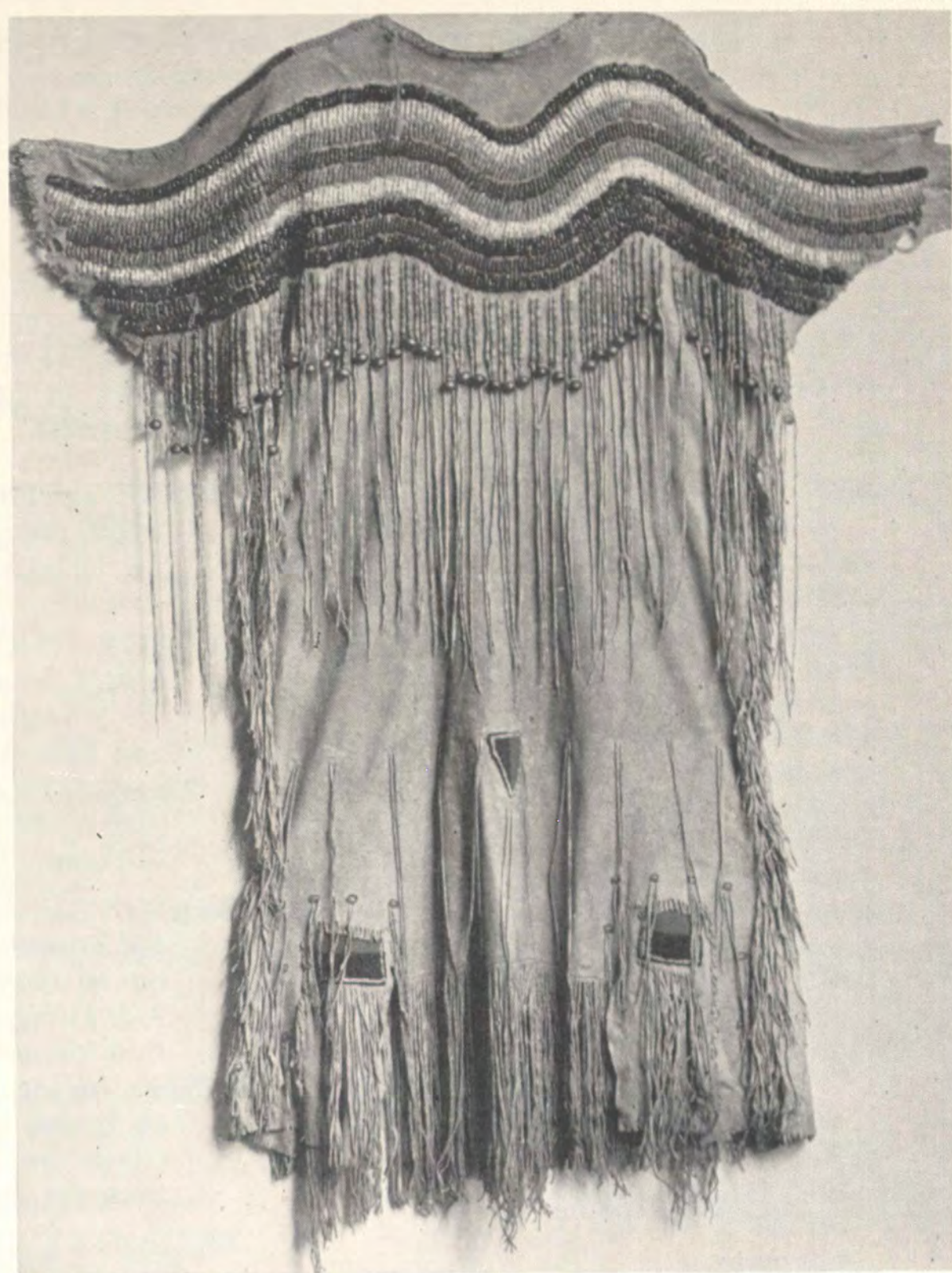


BLANKET

Navajo, Arizona. About 1870

Saxony wool. 70" high x 50½" wide. 33-1431

This Navajo blanket is of the vertical or serape type. It is distinguished by the large amount of saxony wool it contains, this being the earliest commercial trade wool introduced into the Navajo area by traders. Its finely terraced lines show an elaboration prevalent after the Navajo returned from exile at Bosque Redondo (1864-1868).

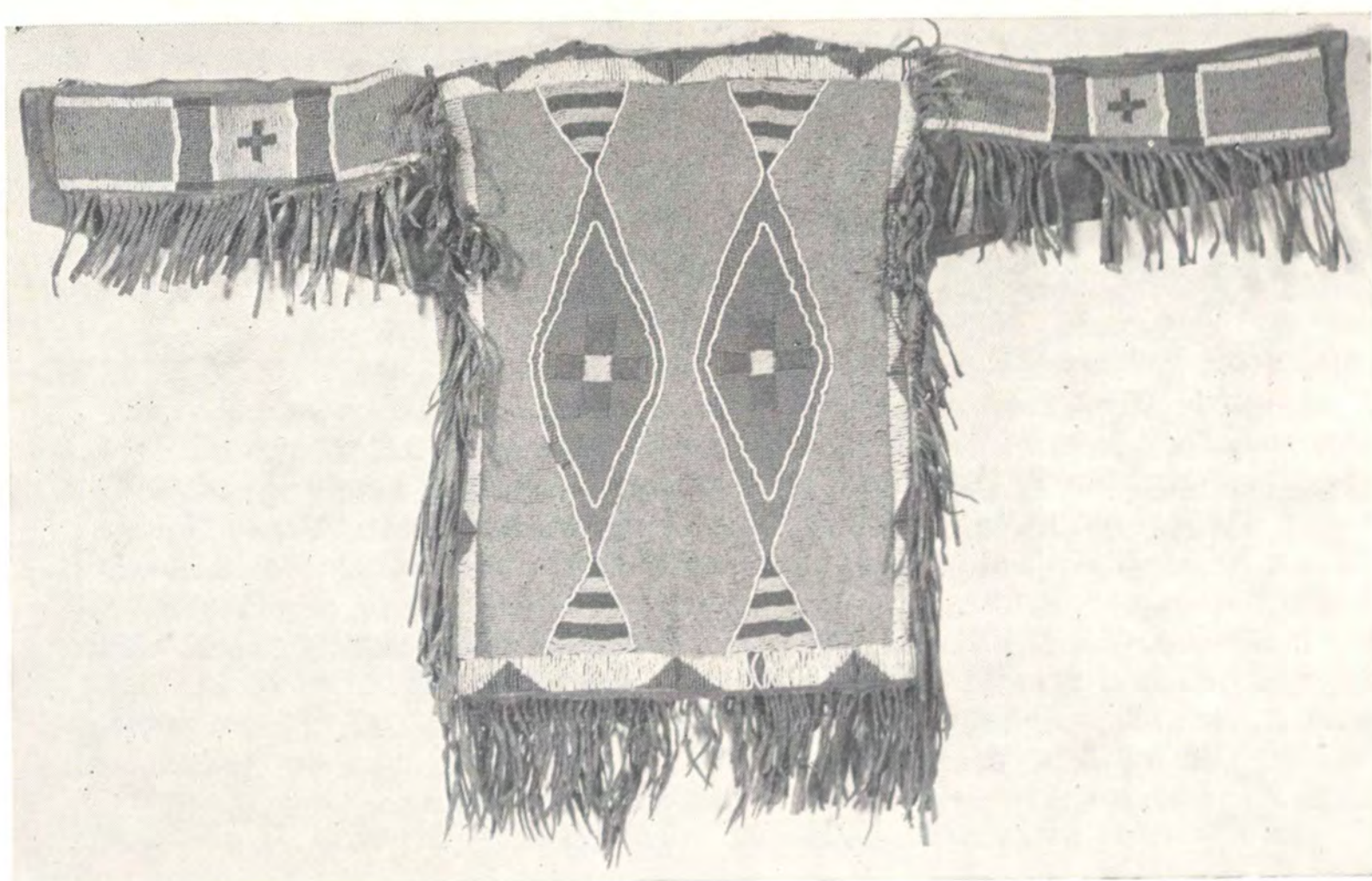


SQUAW DRESS

Blackfoot, Montana or Canada. About 1900

Beaded buckskin with bells. 55" high. 31-125/14

The horizontal beaded stripes of this dress are a typical Blackfoot design device, which was also copied further west by the Plateau tribes.



Left

CHILD'S SHIRT

Crow style, Montana. 1880's

Beaded buckskin on cloth.

16½" high x 30½" wide. 50-73/46

Gift of Daniel R. Anthony III, and Mrs. Eleanor Anthony Tenney

White-edged diamond devices on a blue beaded ground, together with green, blue, red, and yellow sub-fields, are restricted to Crow or Crow-influenced costume design. This tribe used the same design devices on their elaborate horse-trappings, the finest made by any Plains Indians.

Check List of European and American Paintings

Dimensions are in inches. Height precedes width.

The following abbreviations are used:

g—gouache on paper
ms—manuscript, tempera on vellum
ob—oil on composition board

ac—acrylic on canvas
oc—oil on canvas
op—oil on panel
tc—tempera on canvas
tp—tempera on panel
wc—water color on paper
wi—water color on ivory

AMERICAN

- ALLEN, VICTORIA (1888-), *Late Arrival*, oc, 18 x 24. R65-10. Gift of the Artist.
- ANGEL, RIFKA (1899-), *Sentimental Journey*, encaustic on plywood panel, 16 x 20½. 50-60. Friends of Art Collection. Gift of Mrs. Clyde Porter.
- ANSPACH, MARK (-), *Manipulation*, ac, 59⅞ x 50¾. F69-26. Mid-America Annual Collection.
- ARMSTRONG, JOHN (1922-), *Anticipation, No. 2*, vinylite on masonite, 48 x 24¾. 56-56. Mid-America Annual Collection.
- Bullfight*, oc, 51 x 33½. 58-43. Mid-America Annual Collection.
- ARTSCHWAGER, RICHARD (1924-), *Diptych*, formica, 47 x 91¾. F67-16. Friends of Art Collection. Anonymous Gift.
- AUSTIN, DARREL (1907-), *Blue Bull*, oc, 30 x 36. 45-33. Friends of Art Collection. Gift of the Westport Fund.
- BAILEY, ROBERT (1923-), *The Witness*, oc, 28 x 40. 56-29. Mid-America Annual Collection.
- BALIS, C. (fl. 1850), *George and Emma Eastman*, 1850, oc, 53 x 65. 33-43.
- BARKER, WALTER (1921-), *Dissertation*, oc, 68 x 35¾. 56-17. Mid-America Annual Collection.
- BASHOR, JOHN (1926-), *Field Motif*, wc, 19¼ x 25¼. 56-19. Mid-America Annual Collection.
- BAVINGER, EUGENE A. (1919-), *Black Butterfly*, oc, 61⅞ x 76⅞. F60-28. Mid-America Annual Collection. Hallmark Purchase Award.
- Dormant Landscape*, op, 41¾ x 53⅞. F59-30. Mid-America Annual Collection.
- BEAL, GIFFORD R. (1879-1956), *New England Church*, ob, 16 x 20. 49-63. Friends of Art Collection. Gift of Mrs. David M. Lighton.
- Rockport*, ob, 16 x 20. 47-103. Bequest of Miss Frances Logan.
- West Wind*, oc, 30 x 40. 51-67. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- BELLOWS, GEORGE (1882-1925), *Cleaning Fish*, op, 13¼ x 19¾. 47-31. Friends of Art Collection. Gift of Mrs. Alfred B. Clark.
- BENNETT, PHILOMENE (1935-), *Abstract 13 (Fruits of Winter)*, duco and oil on masonite, 23⅞ x 30⅞. 56-57. Mid-America Annual Collection.
- BENNETT, PHILOMENE (1935-), *Oranges*, duco and oil on masonite, 48 x 48. F62-32. Mid-America Annual Collection.
- BENTON, THOMAS HART (1889-), *Still Life with Flowers*, oc, 20¼ x 13½ (sight). 64-30/1. Gift of Mr. and Mrs. B. B. Geyer.
- The Sun Treader-Portrait of Carl Rugles*, tc, 45 x 38. 36-4. Friends of Art Collection.
- BERNINGHAUS, OSCAR E. (1874-1952), *Indians Overlooking the Mesa*, oil on canvas board, 16 x 12. R60-7/3. Given by Mrs. Nell H. Stevenson from the Estate of S. Herbert Hare.
- Some Indians Singing on the Mesa*, oil on canvas board, 16 x 12. R60-7/4. Given by Mrs. Nell H. Stevenson from the Estate of S. Herbert Hare.
- BERNOFSKY, GENE (1941-), *Dorian*, oc, 72 x 96. F64-41. Mid-America Annual Collection. Gift of the Artist. (Ford Foundation Purchase Program).
- BINGHAM, GEORGE CALEB (1811-1879), *Canvassing for a Vote*, 1852, oc, 25⅞ x 30 3/16. 54-9.
- Fishing on the Mississippi*, 1851, oc, 29 x 36. 33-4/4.
- Mountain Landscape*, oc, 10½ x 14¼. 66-12. Gift of Miss Mary Christine Austin.
- Ann Eliza Miles Chick*, oc, 27 5/16 x 22 1/16. 72-21/2. Gift of Mr. William Winship Chick.
- William Miles Chick*, oc, 27 5/16 x 22⅞. 72-21/1. Gift of Mr. William Winship Chick.
- Vestine Porter Clark*, oc, 22¼ x 18 7/16. 55-1. Bequest of Maude Stark Guinotte.
- Mrs. B. W. Clarke and Her Brother*, oc, 39 13/16 x 30. 53-56. Gift of Mrs. Nellie B. Hussey.
- Portrait of the Two Sons of General Doniphan*, oc, 29 x 24. 60-81. Gift of Mr. and Mrs. Charles P. Hough, Jr.
- Elizabeth Dillingham Keller*, 1850, oc, 29½ x 25. 34-28. Gift of Miss M. H. Bogie.
- James Madison Keller*, 1850, oc, 29½ x 25. 34-27. Gift of Miss M. H. Bogie.
- Samuel Ritchey, Sr.*, oc, 19⅞ x 23½. 34-299. Gift of Mrs. Bradley, Mrs. Haines, and Messrs. Ritchey.
- Emily Warner Drey Thompson*, oc, 29½ x 24¼. 36-19/2. Gift of Mrs. James Love.
- Judge James Turner Vance Thompson*, oc, 29½ x 24¼. 36-19/1. Gift of Mrs. James Love.
- Dr. Benoist Troost*, oc, 40½ x 29⅝. 35-42/1. Gift of the Kansas City Board of Education.
- Mrs. Mary Troost*, oc, 40⅜ x 29⅞. 35-42/2. Gift of the Kansas City Board of Education.
- BINGHAM, GEORGE CALEB (1811-1879), *Mary Frances Ward*, oc, 27¼ x 22½. 57-121. Gift of the children of Vassie James Hill.
- BISHOP, ISABEL (1902-), *Girl Reading Newspaper*, oc, 29 x 18. 68-8/2. Bequest of Marie P. McCune.
- BISTTRAM, EMIL JAMES (1895-), *Floral Forms*, wc, 22⅝ x 16⅞. 61-19. Friends of Art Collection. Gift of Mr. and Mrs. Richard M. Hollander.
- BLACKBURN, JOSEPH (ca. 1700-1760), *The Reverend Peter Bours*, oc, 29¼ x 24½. 33-1451.
- BLAIR, STREETER (1888-1966), *Vermont Valley*, oc, 30 x 36⅞. 59-55. Friends of Art Collection. Gift of Mr. and Mrs. Walter J. Berkowitz.
- BLAKELOCK, RALPH A. (1847-1919), *Forest Landscape*, oc, 18¾ x 26½. 59-5. Bequest of Thomas J. Strickler.
- BLUHM, NORMAN (1920-), *Rashomon*, oc, 67½ x 71. 60-25. Friends of Art Collection. Gift of Miss Jane Wade.
- BOCCIA, EDWARD E. (1921-), *St. Sebastian*, oc, 45¾ x 59. 57-34. Mid-America Annual Collection.
- BOHAN, RUTH H. (-), *Portrait of Earle Grant*, oc, 35¾ x 29¾. 68-52. Friends of Art Collection. Gift of the Artist.
- BRADSHAW, GLEN (1922-), *Boat in a Bottle*, wc, 18¾ x 10. 56-23. Mid-America Annual Collection.
- BRAUGHT, ROSS E. (1898-), *Tchikowsky's Sixth Symphony*, oc, 36 x 40. 38-15. Gift of Mrs. Massey Holmes.
- BREWER, JOHN (1940-), *Elements of the New Universe*, oc, 71½ x 77⅞. F65-14. Mid-America Annual Collection.
- BROOK, ALEXANDER (1898-), *Portrait Head*, tc, 20 x 16. 38-2. Friends of Art Collection.

- BROWN, MATHER (1761-1831), *Portrait of a Man*, oc, 29 $\frac{5}{8}$ x 24 $\frac{1}{2}$. 32-198/1.
Portrait of a Lady, oc, 29 $\frac{5}{8}$ x 24 $\frac{1}{2}$. 32-198/2.
- BUCHANAN, JERRY (1936-), *Landscape*, op, 48 x 36. F59-31. Mid-America Annual Collection.
- BUNNELL, CHARLES R. (1897-), *Magician's House*, oc, 48 x 60 $\frac{1}{4}$. F58-41. Mid-America Annual Collection.
- BURCHFIELD, CHARLES (1893-), *Edge of Town*, wc, 27 x 40. 41-52. Friends of Art Collection.
- BURFORD, BYRON (-), *Pickers on a Truck*, oc, 50 x 50. F62-38. Gift of the Ford Foundation. Mid-America Annual Collection.
- BURNS, DONALD (1919-), *Strike*, wc, 21 $\frac{1}{4}$ x 29 $\frac{1}{2}$. 46-4. Friends of Art Collection.
- BUTT, GAIL (1924-), *The Fiery Rain*, oc, 36 x 48. F58-40. Mid-America Annual Collection.
Lake Biwa: December, wc, 18 x 22 15/16 (sight). F62-30. Mid-America Annual Collection. Morris and Coldsnow Associates Award.
- CAMBLIN, ROBERT (-), *Still Life with Pomegranates*, duco on masonite, 18 x 48 9/16. 56-58. Mid-America Annual Collection.
- CATLIN, GEORGE (1796-1872), *Indian Boy*, oc, 49 $\frac{1}{8}$ x 39 $\frac{1}{2}$. 33-12/2.
- CAVANAUGH, THOMAS (1923-), *Toward the Open Sea*, encaustic on panel, 36 x 48. 56-18. Mid-America Annual Collection.
- CHAPMAN, JOHN G. (1808-1889), *The Lazy Fisherman*, 1844, oc, 25 x 30. 58-12.
- CHASE, WILLIAM M. (1849-1916), *Beach*, oc, 14 $\frac{3}{4}$ x 20. 47-106. Bequest of Miss Frances Logan.
Portrait of a Woman, oc, 83 $\frac{1}{2}$ x 47 $\frac{1}{4}$. 33-126. Gift of Ainslie Galleries.
Baron Hugo von Habermann, oc, 29 $\frac{1}{2}$ x 24. 33-1599. Gift of Mr. and Mrs. Albert R. Jones.
Content Aline Johnson, oc, 63 x 39. 50-72/1. Gift of the sister in memory of her mother.
William Rockhill Nelson, 1907, oc, 60 x 36. 34-316.
Edward Steichen, oc, 32 x 25. 33-1600. Gift of Mr. and Mrs. Albert R. Jones.
Still Life, oc, 35 $\frac{1}{2}$ x 28 $\frac{1}{2}$. 33-1601. Gift of Mr. and Mrs. Albert R. Jones.
- CHENOWETH, MARY (1918-), *Black Sun*, oc, 29 $\frac{1}{8}$ x 29 $\frac{1}{8}$. 57-35. Mid-America Annual Collection.
- CIKOVSKY, NICOLAI (1894-), *Cranbury Lake*, oc, 30 x 40 $\frac{1}{4}$. 37-2. Friends of Art Collection.
Girl with Purple Scarf, 1947, oc, 30 x 26. 51-71. Friends of Art Collection. Gift of Mr. and Mrs. Richard S. Davis.
Woodstock Barn, g, 17 $\frac{3}{4}$ x 21 $\frac{7}{8}$. 37-9. Friends of Art Collection. Gift of Mr. and Mrs. D. L. James.
- CLARKE, JOHN CLEM (1937-), *Copley—Governor and Mrs. Thomas Mifflin*, 1969, oc, 60 x 44. F71-18. Friends of Art Collection. Gift of twenty-two interested collectors in honor of the opening of the Parker-Grant Gallery.
- COLLIER, CHARLES M. (1836-1909) and Geyer, H?, *The Burial of the Minnisink*, 1863, oc, 35 $\frac{1}{2}$ x 51 $\frac{1}{2}$. 54-29. Gift of Dr. Harry H. Watts.
- CONWAY, FRED (1900-), *Princess*, oc, 36 x 30. 56-34. Mid-America Annual Collection.
- COPLEY, JOHN S. (1738-1815), *Sir George Cooke, Bart*, oc, 29 $\frac{1}{4}$ x 24 $\frac{1}{2}$. 30-19. (Now att. to Joseph Wright of Derby)
att. to, *Portrait of a Lady*, 1765, oc, 40 x 32. 34-186.
- CORBINO, JON (1905-), *The Meeting*, op, 35 $\frac{1}{2}$ x 22 $\frac{3}{8}$. 45-65. Friends of Art Collection.
- COWHERD, LUCILLE (-), *A Phantom in the Garden*, g, 19 x 14 $\frac{1}{2}$. 56-28. Mid-America Annual Collection.
- CURRY, JOHN STEUART (1897-1946), *Stallion and Jack*, wc, 14 $\frac{5}{8}$ x 20. 35-337. Friends of Art Collection. Gift of Mr. Paul Gardner.
- DASBURG, ANDREW (1887-), *Portrait of Loren Mozley*, 40 x 26 $\frac{1}{8}$. 59-41. Friends of Art Collection. Gift of Mr. and Mrs. Richard M. Hollander.
- DAVIES, ARTHUR BOWEN (1862-1928), *Portrait of the Artist's Sons*, oc, 14 x 18 $\frac{1}{4}$. 61-41. Friends of Art Collection. Gift of Mr. Dupuy G. Warrick.
Italian Hills, wc, 9 x 12. 47-117. Bequest of Miss Frances Logan.
Landscape with Figures, oc, 11 1/16 x 16 1/16. 57-57. Friends of Art Collection. Gift of Mr. Dupuy G. Warrick.
- DAVIS, GLADYS R. (1901-), *Noel with Violin*, oc, 35 $\frac{1}{4}$ x 23 $\frac{1}{2}$. 46-1. Friends of Art Collection. Gift of Mr. and Mrs. Otto Wittmann.
Portrait of a Girl, 58-75. Friends of Art Collection. Gift of Mrs. Peter T. Bohan.
- DAVIS, RONALD (1937-), *Untitled Double Cube*, 1972, acrylic on polyester resin, 55 x 74 $\frac{1}{2}$, 56 x 50. F73-12. Gift of the Friends of Art.
- DAY, HORACE (1909-), *Fine Feathers*, oc, 16 x 26. 47-91. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- DE KOONING, WILLEM (1904-), *Boudoir*, 1951, ob, 27 $\frac{1}{2}$ x 33 $\frac{1}{4}$. 56-125. Friends of Art Collection. Gift of Mr. William Inge.
Woman IV, 1952-3, oc, 59 x 46 $\frac{1}{4}$. 56-128. Friends of Art Collection. Gift of Mr. William Inge.
- DIEBENKORN, RICHARD (1922-), *Interior with Book*, oc, 70 x 64. F63-15. Gift of the Friends of Art.
- DOUGHTY, THOMAS (1793-1856), *Landscape, The Ferry*, oc, 26 $\frac{3}{4}$ x 41 $\frac{1}{8}$. 33-2/4.
- DURAND, ASHER B. (1796-1886), *Landscape*, 1863, oc, 20 $\frac{1}{8}$ x 30 $\frac{1}{4}$. 35-45.
- DuVALL, ZORA (1927-), *Iowa Farm, III*, op, 26 x 48 $\frac{1}{8}$. F59-27. Mid-America Annual Collection. Hallmark Award.
- DUVENECK, FRANK (1848-1919), *Head of a Boy*, oc, 14 $\frac{1}{8}$ x 12 $\frac{1}{8}$. A35-2.
- EAKINS, THOMAS (1844-1916), *Frances Eakins*, oc, 24 x 20. 44-55/2.
- EARL, RALPH (1751-1801), *General Gabriel Christie*, oc, 81 $\frac{1}{2}$ x 52 $\frac{1}{2}$. 33-169.
- ECK, PAUL (1938-), *Untitled*, mixed media on paper, 19 $\frac{3}{4}$ x 26 $\frac{1}{2}$. F64-18. Mid-America Annual Collection.
- EDIE, STUART (1908-), *Still Life*, oc, 30 x 50. 65-25. Mid-America Annual Collection.
- EDMONDS, FRANCIS W. (1806-1863), *The Thirsty Drover*, oc, 27 x 36. 33-4/1.
- EDMONDSON, LEONARD (1916-), *Private World*, wc, 10 x 25. 56-122. Friends of Art Collection. Gift of Mrs. David T. Beals.
- EGRI, TED (1913-), *Street Scene*, oc, 30 x 25. 49-41. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- EILSHEMIUS, LOUIS M. (1864-1941), *Fisherman*, oil on masonite, 15 x 25. 53-1. Gift of Mr. James N. Rosenberg.
Silvery Waters, oc, 14 x 19 $\frac{1}{4}$. 46-13/1. Gift of Mrs. James N. Rosenberg.
- EVERITT, PAULINE (1925-), *West of Atherton*, wc, 14 $\frac{1}{2}$ x 22. 42-36. Friends of Art Collection.
- FARNSWORTH, JERRY (1895-), *Old Fashioned Girl (Lorraine)*, oc, 19 $\frac{3}{8}$ x 15 $\frac{3}{8}$. 71-38. Gift of Mrs. Frank Paxton.
- FEININGER, LYONEL (1871-1956), *Gaberndorf No. 2*, oc, 39 $\frac{1}{8}$ x 30 $\frac{1}{2}$. 46-10. Friends of Art Collection.
- FLECK, JOSEPH (1892-), *Rosita*, oc, 17 $\frac{1}{4}$ x 18. 40-1/1. Gift of Howard P. and Tertia F. Treadway.
- FLEMING, LARRY D. (1939-), *Next ?*, latex, acrylic, and pencil on masonite, 48 x 55 $\frac{1}{8}$. F66-20. Mid-America Annual Collection.
- FLOCH, JOSEPH (1895-), *Interior*, oc, 51 $\frac{1}{4}$ x 34 $\frac{1}{4}$. 51-72. Friends of Art Collection. Gift of Mr. and Mrs. Richard S. Davis.
- FRANCIS, SAM (1923-), *Composition No. 3*, water color and ink on paper, 20 x 17. F59-68. Gift of the Friends of Art Memorial Fund.
- FREDERICK, LOIS (-), *Autumn Eve*, oc, 30 x 45 $\frac{3}{4}$. 56-30. Mid-America Annual Collection.
- FREUND, WILL (1905-), *Still Life*, oil on masonite, 18 x 24. 51-38. Mid-America Annual Collection.

- FRIESEKE, FREDERICK C. (1874-1939), *Portrait*, oc, 24 x 19½. 47-110. Bequest of Miss Frances Logan.
- FULLER, GEORGE (1822-1884), *Hannah*, oc, 50 x 40. 33-15/2.
- FULTON, ROBERT (1765-1815), *Self-Portrait*, 1807, oc, 29¾ x 24½. 33-167.
- GALT, GEORGE (-), *Portrait of Arthur M. Hyde*, oc, 30 x 25. 49-64. Friends of Art Collection. Gift of Mrs. Arthur M. Hyde.
- GEYER, H., see Collier, Charles M.
- GIGNOUX, REGIS (1816-1882), *Winter*, 1853, oc, 29¼ x 38¼. 33-104.
- GLACKENS, WILLIAM J. (1870-1938), *Beach Side*, oc, 26 x 32. 47-109. Bequest of Miss Frances Logan.
- GOLUB, LEON ALBERT (1922-), *Head of a Man (XXVII, 1958)*, oc, 33¾ x 27¾. 61-75. Friends of Art Collection. Gift of Mr. William Inge.
- GORKY, ARSHILE (1908-1948), *Cornfield of Health II*, oc, 30⅞ x 37¾. F66-23. Gift of the Friends of Art.
- GRAVES, MORRIS (1910-), *Plover by the Sea*, tempera on paper, 25¼ x 30½. 55-90. Friends of Art Collection. Gift of Mrs. Frederic James.
- GRAY, EDWARD B. (1837-1928), *Eastchester Creek near Pelham Bridge*, 17 x 27. R61-2/9. Bequest of Mrs. Walter M. Jaccard.
- GREENE, STEPHEN (1917-), *The Flagellation*, oc, 90 x 40. 51-40. Friends of Art Collection. Gift of the Westport Fund.
- GREENWOOD, ETHAN A. (1779-1856), att. to, *The McGoldrick Family*, 1835, oc, 40 x 50½. 56-88. Gift of Mrs. Edith Gregor Halpert.
- GREGOR, HAROLD L. (-), *Statuesque Profile*, mixed media on paper, 8½ x 5 7/16. R64-7. Gift of the Jefferson Gallery.
- GUSTON, PHILIP (1912-), *Canal*, g, 21⅞ x 29¾. 68-46. Friends of Art Collection. Gift of Mr. William Inge.
- HAINES, RICHARD (1906-), *Morning Sea*, oc, 25 x 29¾. 52-2. Friends of Art Collection. Gift of Mr. and Mrs. Gerald Parker.
- HAMMOND, MILDRED W. (1900-), *Landscape*, oc, 20 x 28. 56-31. Mid-America Annual Collection.
- HART, GEORGE O. (1868-1933), *Turning the Canoe*, wc, 8 x 12. 47-122. Bequest of Miss Frances Logan.
- HARTIGAN, GRACE (1922-), *Bray*, oc, 60 x 50. 61-76. Friends of Art Collection. Gift of Mr. William Inge. *Broadway Restaurant*, 1957, oc, 79 x 62¾. F57-56. Friends of Art Collection. Gift of Mr. William T. Kemper.
- HARTLEY, MARSDEN (1877-1943), *Himmel*, 1915, oc, 49½ x 49⅝. 56-118. Friends of Art Collection. *Mt. Katabdin — November Afternoon*, 1942, op, 30 x 40. 46-3. Friends of Art Collection. Gift of Mrs. James A. Reed.
- HASELTINE, WILLIAM STANLEY (1835-1900), *Northeast Harbor, Maine*, g, 15 x 22½. R61-12. Gift of Mrs. Helen Haseltine Plowden.
- HASSAM, CHILDE (1859-1935), *Flower Market*, wc, 19 x 13½. 47-118. Bequest of Miss Frances Logan. *Paris*, 1912, oc, 16 x 12. 42-40. Friends of Art Collection. Gift of Mr. Fred C. Vincent. *Reading*, op, 18 x 14¼. 40-1/6. Gift of Howard P. and Tertina F. Treadway. *The Sonata*, oc, 32⅜ x 32⅜. 52-5. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- HATHWAY (fl. ca. 1852), *Anna Ross Thompson*, oc, 30 x 25. 38-23. Bequest of Mrs. Anna R. Love.
- HAWTHORNE, CHARLES W. (1872-1930), *Mother and Child*, oc, 39 x 35½. 33-1591. Gift of Mr. and Mrs. Albert R. Jones. *The Piano Lesson*, oc, 33½ x 30. 33-1592. Gift of Mr. and Mrs. Albert R. Jones.
- HELIKER, JOHN (1909-), *The Cove*, oil on masonite, 29¼ x 39⅞. 47-97. Friends of Art Collection. Gift of the Westport Fund. *Landscape*, oc, 15 15/16 x 22. 56-121. Friends of Art Collection. Gift of Mrs. David T. Beals.
- HENRI, ROBERT (1865-1929), *Girl in a Green Coat*, oc, 24 x 20. 59-46. *Nocturne — Spain*, oc, 25½ x 32. 33-1603. Gift of Mr. and Mrs. Albert R. Jones. *Portrait of an Irish Boy*, oc, 24 x 22. 60-70. Gift of Mrs. Claudine Hancock Boyle in memory of her husband Murat Boyle.
- HESSELIUS, JOHN (1728-1778), *Portrait of Brigadier General John Dent*, oc, 29¼ x 24 (sight). F63-42. Gift of Mrs. Maurine F. Jones. *Portrait of Sarah Marshall Dent*, oc, 29½ x 24½. 61-80. Gift of Mrs. Maurine F. Jones.
- HIRSCH, JOSEPH (1910-), *The Lynch Family*, oc, 35 x 33. 46-82. Friends of Art Collection.
- HODGELL, ROBERT O. (1922-), *Mexican Market*, oil and duco on panel, 24 x 48¼. 56-35. Mid-America Annual Collection.
- HOMER, WINSLOW (1836-1910), *Three Boys in a Dory*, wc, 13½ x 20. 44-55/1.
- HOPPER, EDWARD (1882-), *Light Battery at Gettysburg*, oc, 18⅞ x 27¼. 47-95. Friends of Art Collection.
- HOWLAND, JOHN DARE (1824-1914), *Buffalo Hunt*, oc, 18 x 24. 50-48.
- HURD, PETER (1904-), *José Herrera*, 1938, tp, 48 x 46½. 39-35. Friends of Art Collection. Gift of Mr. and Mrs. Robert B. Fizzell.
- HUNT, R. J. (1921-), *Bayshore*, op, 26 x 36. 56-27. Mid-America Annual Collection.
- HUNT, WILLIAM MORRIS (1824-1879), *Landscape*, oc, 22¼ x 32¼. 34-38. Gift of Mr. Samuel E. Morrison.
- ILIGAN, RALPH (1893-1960), *Cosmic Force*, oc, 30¼ x 40. R62-6. Gift of Miss Agnes Iligan.
- INMAN, HENRY (1801-1847), *Mother and Son*, oc, 23 x 16. 33-4/2.
- INNESS, GEORGE (1825-1894), *The Brush Burners*, oc, 20¼ x 30½. 42-47. Gift of Mr. Albert R. Jones. *The Old Farm — Montclair*, oc, 30½ x 50½. 39-21. *Overlooking the Hudson at Milton*, 1888, oc, 27 x 22. 33-87.
- INNESS, GEORGE, JR. (1853-1936), *Tow Path*, op, 8 x 9¾. 47-112. Bequest of Miss Frances Logan.
- JACOVLEFF, ALEXANDRE (1887-1938), *Theseus and the Minotaur*, 1938, wc, 15 x 9. 45-40. Gift of Mr. Martin Birnbaum.
- JAMES, ALEXANDER (1890-1946), *Sandy*, 1942, op, 21¾ x 18. 44-46. Gift of Mr. and Mrs. Fred C. Vincent.
- JAMES, FREDERIC (1915-), *Argentine Aftermath*, wc, 24 x 36¾. 56-26. Mid-America Annual Collection. *Elevated*, wc, 17¾ x 22. 40-11. Friends of Art Collection. *Sun in the Dunes*, wc, 23 x 31⅞. 56-112. Gift of the Women's Chamber of Commerce of Kansas City, Missouri. *White Sycamore*, wc, 22¼ x 28 5/16. 67-40. Anonymous Gift.
- JOHNSON, LARRY (1935-), *Ancient Battlefield*, collage, 44¾ x 37⅞. F58-39. Mid-America Annual Collection. *Landscape*, casein on paper, 22¾ x 22⅝. F61-29. Mid-America Annual Collection. Hallmark Purchase Award.
- JONES, HOWARD W. (1922-), *Escalation, K.C.*, light bulbs and masonite panels, 96 x 48. F65-43. Friends of Art Collection. Gift of Mrs. George H. Bunting, Jr. *One*, No. 17, 1965, light bulbs and painted masonite, 48 x 48. R70-19. Gift of Mr. and Mrs. Jack W. Glenn.
- JONES, JOE (1909-), *Rockport*, oc, 24 x 36. 46-83. Friends of Art Collection.
- JONSON, RAYMOND (1891-), *Oil and Tempera No. 1 — 1941*, oil and tempera on canvas, 26 x 39. 53-83. Gift of Mr. Raymond Starr.
- KACHADOORIAN, ZUBEL (1924-), *Fishermen Confronted*, oc, 60 x 66. F63-7. Friends of Art Collection. Gift of Mr. William T. Kemper (Thorn-ton Foundation).
- KAUFMANN, ROBERT D. (1913-1959), *Locomotive*, oc, 20 x 24. 60-39. Friends of Art Collection. Gift of Mr. Walter A. Weiss.

- KEITH, WILLIAM (1839-1911), *Conway Meadows*, 1881, oc, 30½ x 49⅞. 56-83/3. Bequest of Mrs. M. B. Nelson.
Sunset Glow on Mt. Tamalpais, oc, 36 x 74. 45-22. Gift of Mrs. Ferdinand Heim.
- KETTLER, GEORGIANA (-), *The Riot*, wc, 17⅞ x 22¾. R65-6. Gift of the Trustees of the Kansas City Art Institute and School of Design. (Logan Award).
- KIENBUSCH, WILLIAM (1914-), *Two Black Pines, Dirigo Island*, 1955, casein, 26¾ x 37½. 55-92. Friends of Art Collection. Gift of Mr. Earle Grant.
- KINGMAN, DONG (1911-), *Statue in the Place de la Concorde*, wc, 22 x 29. F60-21. Friends of Art Collection. Gift of Mr. Richard Shields.
- KINIGSTEIN, JONAH (1924-), *Children's Crucifixion*, g, 17¼ x 23⅜. 57-43. Friends of Art Collection. Gift of Mrs. Lyn Atha Chase.
- KIRKLAND, VANCE (1904-), *Mountain Climbers*, wc, 29¼ x 21½. 41-5. Friends of Art Collection.
- KLINE, FRANZ JOSEPH (1910-1962), *Turin*, oc, 80 x 95. F61-23. Gift of Mrs. Alfred B. Clark through the Friends of Art.
- KOCH, JOHN (1909-), *Flower Shop*, oc, 36 x 30. 40-20. Friends of Art Collection.
The Studio, oc, 36½ x 30½. 54-85. Gift of Mr. Earle Grant.
Dining Room Still Life, oc, 60 x 60. F72-9. Gift of Mrs. Kenneth A. Spencer.
- KOTOSCKE, ROGER A. (1933-), *Altamira, No. 1*, oc, 45¾ x 40¼. F59-28. Mid-America Annual Collection. Friends of Art Sales and Rental Gallery Award.
- KRUG, HARRY (1930-), *Fledgling*, oil and mixed media on paper, 16⅝ x 25⅞ (sight). F59-33. Mid-America Annual Collection.
- KÜHN, JUSTUS ENGELHARDT (act. 1708-1717), *Portrait of a Young Girl*, oc, 51 x 40½. F66-48. Acquired through the Charles T. Thompson Fund.
- KUHN, WALT (1880-1949), *Juggler*, oc, 30¼ x 25½. 38-1. Friends of Art Collection.
Red and Dutch. Budweiser Hall, wc, 8⅞ x 19. 47-90. Friends of Art Collection. Gift of the Artist.
- KUNIYOSHI, YASUO (1889-1953), *Alone*, oc, 56 x 40. 48-49. Friends of Art Collection.
- LAKEMAN, N. (1756-after 1830), *Mrs. C. C. Royal*, 1822, oc, 27¼ x 21. 33-45.
- LANING, EDWARD (1906-), *Livorno*, oc, 32 x 43. 48-14. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- LARMER, OSCAR (-), *Kansas Storm*, duco on masonite, 20 x 24. 56-32. Mid-America Annual Collection.
- LAUFMAN, SIDNEY (1891-), *Houses in Beaufort*, oc, 30 x 40. 44-56. Friends of Art Collection.
- LAWRENCE, JACOB (1917-), *Home Chores*, wc, 28¾ x 20½. F69-6. Anonymous Gift.
- LAWSON, ERNEST (1873-1939), *Hillside Farm*, oc, 25 x 29¾. 47-108. Bequest of Miss Frances Logan.
Hills of Harlem, oc, 24¾ x 29¾. 35-27. Gift of Mrs. James P. Townley.
Morning Light — Connecticut River Valley, oc, 25 x 30. 50-28/2. Bequest of Wallace G. Goffe.
On the Harlem, oc, 29½ x 39½. 33-1598. Gift of Mr. and Mrs. Albert R. Jones.
Sunlit Hills, oc, 24 x 18. 33-1597. Gift of Mr. and Mrs. Albert R. Jones.
Winter Scene, oc, 22 x 18. 40-1/7. Gift of Howard P. and Tertia F. Treadway.
Woodland Scene, oc, 19⅜ x 42½. 33-1596. Gift of Mr. and Mrs. Albert R. Jones.
- LEONID (BERMAN) (1896-), *Port Jefferson*, 1949, oc, 36 x 50. 49-81. Friends of Art Collection. Gift of Mr. William T. Kemper.
- LePELL, CORBAN (1933-), *The Lady Gay*, oc, 50 x 60. F60-29. Mid-America Annual Collection.
- LICHTENSTEIN, ROY F. (1923-), *Still Life with Brushes, Shell, and Star Fish*, 1972, oil and magma on canvas, 56 x 40. F73-15. Gift of the Friends of Art.
- LINTOTT, EDWARD B. (1875-1956), *Ballet Dancer*, oc, 15¼ x 11⅜. 46-2. Friends of Art Collection. Gift of Mr. and Mrs. Herbert V. Jones.
Portrait of Nessa, oc, 24 x 20. 47-32. Friends of Art Collection. Gift of Mrs. Alfred B. Clark.
- LOCKWOOD, WARD (1894-1963), *Haying Time in Talpa*, oc, 25 x 30. 71-24. Bequest of Mrs. Clyde Bonebrake Lockwood.
- LORENZ, CHARLES W. (-), *Hermann, Missouri*, wc, 29½ x 21½. 47-1. Friends of Art Collection.
- LOUIS, MORRIS (1912-1962), *Alpha Ksi*, ac, 103 x 174. F72-23. Gift of the Friends of Art.
- LUCIONI, LUIGI (1900-), *View of Malnate*, 1932, oc, 19⅞ x 17⅞. 35-338. Friends of Art Collection. Gift of Mr. and Mrs. D. L. James.
- McCORD, GEORGE (1849-1909), *Landscape*, 18¼ x 30¼. R61-2/6. Bequest of Mrs. Walter M. Jaccard.
- McFARLANE, D. (fl. 1850-70), *Ship Granite State*, 1862, oc, 22¾ x 35. 33-2/3.
- McFEE, HENRY L. (1886-1953), *Fruit and Leaves*, oc, 30¼ x 24½. 39-1. Friends of Art Collection.
- McKININ, LAURENCE (1917-), *Exodus*, tempera on paper, 17⅞ x 20½. 56-24. Mid-America Annual Collection.
- MacMORRIS, DANIEL (-), *Portrait of William Volker*, oc, 32 x 25½. 51-66. Friends of Art Collection. Gift of the William Volker Charities Fund.
- MAGADA, STEPHEN (-), *Face of the Quarry*, oc, 20¼ x 26¼. 56-59. Mid-America Annual Collection.
- MAINIERI, LOUIE N. (1938-), *Reticulated Construction*, 36⅞ x 32⅝. R61-4. Gift of the Trustees of the Kansas City Art Institute and School of Design (Frances M. Logan Award).
- MARIN, JOHN (1875-1953), *Maine Landscape*, wc, 19⅜ x 16⅞. 46-13/2. Gift of Mrs. J. N. Rosenberg.
- MARSH, REGINALD (1898-1954), *20 South Street*, wc, 26½ x 40. 41-3. Friends of Art Collection.
- MARTIN, FLETCHER (1904-), *Celebration*, oc, 30 x 25. 41-45. Friends of Art Collection. Gift of the Trustees of the Kansas City Art Institute and School of Design.
- MARTIN, HOMER D. (1836-1897), *Old Bridge — Normandy*, oc, 29 x 42. 37-38/1.
- MATTA ECHAURREN, ROBERTO (1912-), *Let's Phosphoresce by Intelligence II*, 1950, oc, 35 x 46⅜. 56-119. Gift of the Friends of Art.
- MATTERN, KARL (1892-), *Winter*, oc, 30 x 42. 56-21. Mid-America Annual Collection.
- MATTSON, HENRY (1887-), *Toll of the Sea*, oc, 28 x 40. 43-38. Friends of Art Collection.
- MELTSNER, PAUL R. (1905-), *Paul, Marcella and Van Gogh, No. 2*, oc, 36 x 30. 40-2/2. Gift of Mr. Oscar Serlin.
- MERIDA, FRED A. (1936-), *Growth No. 5*, ink and water color, 16 x 15⅞. F61-27. Mid-America Annual Collection. (Morris and Coldsnow Associates Award).
- MILLER, CURTIS (-), *Range Top*, oc, 20 x 35½. 56-37. Mid-America Annual Collection.
- MORAN, THOMAS (1837-1926), *Grand Canyon*, oc, 17½ x 25⅞. 63-44. Bequest of Katherine Harvey.
Mexican Sunset, oc, 19¼ x 29. 68-8/1. Bequest of Marie P. McCune.
- MORSE, SAMUEL F. B. (1791-1872), *Chancellor James Kent*, oc, 29 x 24½. 33-2/2.
- MOSES, ANNA M. ROBERTSON (1860-), *The Old Checkered House in 1853*, gouache on masonite, 14 x 21. 52-14. Friends of Art Collection. Gift of Mr. Joyce Hall.
- MOTHERWELL, ROBERT BURNS (1915-), *Untitled—a*, ob, 10½ x 13½. 62-63. Friends of Art Collection. Gift of Mr. William Inge.

- NIEWALD, WILBUR (1925-), *Aspen*, oc, 50½ x 65¼. F63-23. Mid-America Annual Collection.
New Mexico Landscape, wc, 21¼ x 27½. 69-1. Gift of the Artist.
- NOVROS, DAVID (1941-), 4:28, lacquer on cotton duck, 117 x 198. F67-11. Gift of the Friends of Art.
 2:18, vinyl lacquer on shaped canvas, 126 x 66. F68-4. Friends of Art Collection. Gift of Mr. Carl Andre.
- NUNNELLEY, ROBERT (-), *Black and White*, oc, 30 x 38. 56-36. Mid-America Annual Collection.
- OLITSKI, JULES (1922-), *Volya Radiance*, 1969, ac, 117 x 210. F71-16. Gift of Mr. and Mrs. Louis Marcell Davis.
- ONDERDONK, ROBERT J. (1853-1917), *Red Snappers*, 1890, oc, 23⅞ x 18. 53-54. Gift of Miss Louise Kroenert.
- OTTER, THOMAS P. (fl. 1855-67), *On the Road*, 1860, oc, 22⅞ x 45⅜. 50-1.
- PEALE, RAPHAELLE (1774-1825), *After the Bath*, 1823, oc, 29 x 24. 34-147. att. to, *Lydia Wallace Berrett*, oc, 28½ x 24⅜. 49-80. Gift of Mrs. Edmund Maurice Hansell.
 att. to, *Robert Berrett*, oc, 28¼ x 24¼. 51-59. Gift of Mr. and Mrs. Morris B. Hansell.
- PEALE, REMBRANDT (1778-1860), *Mrs. Stennett*, 1835, oc, 29½ x 24½. 33-2/1.
- PEIRCE, WALDO (1884-), *Autumn Flowers*, oc, 43 x 31. 45-35. Friends of Art Collection. Gift of the Westport Fund.
- PENNEY, JAMES (1910-), *Ferry Slip*, oc, 29 x 36. 49-67. Friends of Art Collection. Gift of Mrs. David M. Lighton.
- PIKE, JOHN (1911-), *Swamp Grazing*, wc, 21 x 28. 42-44. Friends of Art Collection.
- POLLOCK, JACKSON (1912-1956), *No. 6*, 1952, oc, 55⅞ x 47. F68-18. Gift of the Friends of Art.
- POOR, HENRY V. (1888-), *Dead Pheasant*, op, 16 x 20. 35-336. Friends of Art Collection.
- PRENDERGAST, MAURICE (1859-1924), *Portrait of a Boy*, op, 17¾ x 14½. 44-23. Friends of Art Collection. Gift of the Westport Fund.
Castle Island, oc, 18½ x 28½. F58-57. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- PROPPER, GANZ, (-), *Christ in Fury*, oc, 24 x 10¾. 56-22. Mid-America Annual Collection.
- QUINN, WILLIAM (1929-), *Night Promontory*, oil and enamel on canvas. 49⅝ x 60¼. 57-36. Mid-America Annual Collection.
- QUIRT, WALTER W. (1902-), *The Transcendentalist*, oc, 35 x 38. 48-48. Friends of Art Collection. Gift of Mr. R. Kirk Askew, Jr.
- RATTNER, ABRAHAM (1895-), *Pier Composition*, 1950, oc, 31⅞ x 39⅜. 55-92. Friends of Art Collection.
- REED, DOEL (1894-), *Evening Mood*, oc, 25⅞ x 40. 56-20. Mid-America Annual Collection.
- REED, PAUL (1919-), *Red Vault V*, ac, 56¼ x 45. 68-38. Friends of Art Collection. Gift of Mrs. Nancy Singer.
- REINHARDT, SIEGFRIED (1925-), *Europa and the Bull*, ob, 1957, 48 x 48. 57-119. Friends of Art Collection. Gift of Mr. Lincoln Kirstein.
- REMINGTON, FREDERIC (1861-1909), *Cavalryman*, oc, 26¼ x 22½. 63-43. Bequest of Katherine Harvey.
The Scout, oc, 24 x 27. 32-12. Gift of Newhouse Galleries.
- RICHERT, CLARK (-), *Totem*, oc, 62 x 60. F64-19. Mid-America Annual Collection.
- RIVERS, LARRY (1923-), *Berdie with the American Flag*, oc, 20 x 25⅞. 57-120. Friends of Art Collection. Gift of Mr. William Inge.
- ROBINSON, THEODORE (1852-1896), *The Duck Pond*, oc, 31½ x 25½. 33-103.
- ROSENBERG, JAMES N. (1874-), *Adirondack Cloudburst*, oc, 25 x 31. 51-3. Gift of the Artist.
- ROTHKO, MARK (1903-1970), *Untitled No. 11-1963*, oc, 75½ x 69¼. F64-15. Gift of the Friends of Art.
- RUELLAN, ANDRÉE (1905-), *Mountain Laurel*, oc, 28 x 24. 37-42. Gift of Mystic Tie Lodge No. 79.
- SAGE, KAY (1898-1963), *Too Soon for Thunder*, oc, 28 x 36. 64-36. Bequest of the Artist.
- SANDERSON, DOUGLAS (1942-), *Untitled*, process ink on canvas, 110½ x 70⅜. F68-32. Mid-America Annual Collection.
- SANDZEN, BIRGER (1871-1954), *Long's Peak, Colorado*, oc, 40 x 48¾. 38-10. Gift of Mrs. Massey Holmes.
Rocks, wc, 9 x 12. 47-116. Bequest of Miss Frances Logan.
Three Trees, oc, 18 x 24. 47-114. Bequest of Miss Frances Logan.
- SARGENT, JOHN S. (1856-1925), *Millicent, Duchess of Sutherland*, oc, 34½ x 26¼. 49-43. Gift of Mrs. Stevenson Scott.
View Over Desert At Jerusalem, wc, 10¼ x 14¼. 31-87. Gift of Mr. Stevenson Scott.
A Lady (possibly Mme. del Castillo), 1880, oc, 14 x 11. 73-2. Bequest of Inez Grant Parker.
- SCHIRA, RICHARD (1926-), *Untitled No. 1*, oc, 59⅞ x 54¼. F65-22. Mid-America Annual Collection. Gift of the Artist.
- SCHLAIJKER, JES WILHELM (1897-), *Portrait of Robert B. Caldwell*, 1954, oc, 54-101. Friends of Art Collection. Gift of Mr. Robert Caldwell.
Portrait of Herbert Vincent Jones, 1950, oc, 51-65. Friends of Art Collection. Gift of Mrs. H. V. Jones.
- Portrait of J. C. Nichols*, oc, 30 x 25. 55-109. Friends of Art Collection. Gift of Mrs. Eleanor Nichols Allen, Mr. Miller Nichols, Mr. Clyde Nichols, Jr.
- SEPESHY, ZOLTAN L. (1898-), *They Wait*, tempera on masonite, 20 x 30. 49-68. Friends of Art Collection. Gift of Mrs. Jesse R. Battenfeld.
- SEYFFERT, LEOPOLD (1887-1956), *Beatrice C. Bachmann*, oc, 80 x 38. 50-56. Gift of the Artist.
- SHAHN, BEN (1898-), *Mother and Child*, wc, 15¾ x 21½. 58-36. Friends of Art Collection. Gift of Mrs. George H. Bunting, Jr.
- SHARON, MARY BRUCE (-), *My Doll and I . . .*, gouache on panel, 14¾ x 10 3/16. 53-53. Gift of a group of friends of the Gallery.
- SHARP, J. H. (1859-), *White Weasel and Snow Clouds—Taos Valley*, oc, 20 x 24 and 24 x 16. R60-7/1,2. Gift of Mrs. Nell H. Stevenson from the Estate of S. Herbert Hare.
- SHEELER, CHARLES (1883-), *Conference No. 1*, 1954, oc, 20⅞ x 25⅜. 55-93. Friends of Art Collection.
- SHERRY, DOROTHY (-), *United Nations Site*, oc, 20 x 30. 50-71. Friends of Art Collection. Gift of Colonel Charles Leonard Pfeiffer.
- SHINN, EVERETT (1876-1953), *Boudoir*, op, 9½ x 11½. F58-27. Friends of Art Collection. Gift of Mrs. Peter T. Bohan.
- SMITH, FRANCIS HOPKINSON (1838-1915), *The Canal*, 26 x 17¾. R61-2/7. Bequest of Mrs. Walter M. Jaccard.
- SMITH, MICHAEL (1936-), *St. Francis and the Church of St. Damien*, oc, 47¼ x 68½. F59-26. Mid-America Annual Collection.
- SORBY, J. RICHARD (1911-), *Spatial Tension*, wc, 10⅜ x 14 15/16. 56-33. Mid-America Collection.
- SOYER, RAPHAEL (1899-), *Blue Shawl*, oc, 36 x 28. 49-69. Friends of Art Collection.
- SPEICHER, EUGENE (1883-1962), *Landscape*, oc, 27 x 35¼. 61-42. Friends of Art Collection. Gift of Mrs. Alfred B. Clark.
Peonies, oc, 25 x 22. 47-104. Bequest of Miss Frances Logan.
Pigtails, oc, 20½ x 19¼. 39-38. Friends of Art Collection.
- SPRUCE, EVERETT (1907-), *Dark Mountain*, op, 25⅜ x 37½. 47-28. Friends of Art Collection. Gift of Mr. Richard Shields.
- STARK, JACK G. (1882-1950), *Circus Girl*, oil on masonite, 32⅞ x 24. 52-26. Friends of Art Collection.
- STELLA, FRANK (1936-), *Moultonville III*, enamel on canvas, 88 x 123. F67-13. Gift of the Friends of Art.
- STERNE, MAURICE (1877-1957), *Bali Girl*, oil on paper, 9⅝ x 13. 33-162. Gift of Mr. Harold W. Parsons.

- STETTMEIER, FLORINE (-1944), *Portrait of My Aunt . . .*, oc, 38 x 26. 51-13. Gift of Miss Ettie Stettmeier.
- STROUT, DAVID L. (1922-), *Still Life with Nude*, oc, 72 x 48. 58-4. Mid-America Annual Collection. Gift of Mr. and Mrs. Richard Hollander.
- STUART, GILBERT (1755-1828), *Rt. Hon. John Foster*, 1791, oc, 83½ x 59⅞. 30-20. *Sir Edward Parker*, oc, 30½ x 25½. 32-103.
- STUEMPF, WALTER (1914-), *The Monument*, oc, 26 x 40. 49-66. Friends of Art Collection. Gift of Herbert V. Jones Memorial Fund.
- SULLY, THOMAS (1783-1872), *Mrs. J. King*, 1831, oc, 30 x 25. 51-47. *Portrait of a Man*, oc, 30 x 25¼. 32-199.
- TANGUY, YVES (1900-), *At the Risk of the Sun*, oc, 27¾ x 15¾. F58-68. Gift of the Friends of Art.
- TAUBES, FREDERICK (1900-), *Jacob Wrestling with the Angel*, oc, 33 x 42. A44-57. Bequest of Ellen St. Clair to Atkins Museum.
- TCHELITCHEW, PAVEL (1898-1957), *Fatma*, 1956, oc, 45½ x 32. 57-31. Friends of Art Collection. *Three Masks*, 1928, g, 25 x 20. 50-47. Friends of Art Collection. Gift of the Westport Fund.
- TEIS, DAN (1924-), *Eronel*, wc, 25¼ x 28¾. F59-35. Mid-America Annual Collection.
- THEUS, JEREMIAH (1719-1774), *Frances Warren*, 1750, oc, 30 x 25. 40-6.
- THIEBAUD, WAYNE (1920-), *Bikini*, oc, 72 x 35⅞. F66-35. Friends of Art Collection. Gift of Mr. and Mrs. Louis Sosland. *Jawbreaker Machine*, oc, 25⅞ x 31⅞. Gift of Mr. and Mrs. Jack Glenn through the Friends of Art.
- TOBEY, MARK (1880-), *Space Ritual No. 6*, sumi ink drawing, 44½ x 35. F59-62. Gift of the Friends of Art.
- TROVA, ERNEST TINO (1927-), *Figure Study*, 1957, water color on cardboard, 30⅞ x 24¾. 71-6/1. Friends of Art Collection. Gift of the Artist. *Figure Study*, 1956, water color on cardboard, 33¾ x 24¾. 71-6/2. Friends of Art Collection. Gift of the Artist. *Figure Study*, 1957, water color on cardboard, 33½ x 49⅞. 71-6/3. Friends of Art Collection. Gift of the Artist.
- TRUEX, VAN DAY (1904-), *Plane Trees—May 5*, 1966, ink and colors on paper, 24¾ x 31¾. 67-2. Friends of Art Collection. Gift of the Artist on behalf of his aunt Mrs. Bert Nicol.
- TWACHTMAN, J. H. (1853-1902), *Harbor View Hotel*, 1902, oc, 29½ x 29½. 33-57.
- VASILIEFF, NICHOLAS (1892-), *Still Life*, oc, 29 x 36. 54-78. Gift of Messrs. Samuel N. Tonkin and Sidney Freedman.
- WALDO, SAMUEL L. (1783-1861), *Jacob D. Clute*, oc, 32¼ x 25⅞. 32-166. *Mrs. Hutchins*, oc, 35¾ x 27¼. 34-301/2.
- WALKER, HORATIO (1858-1934), *Ploughing—Arcadia*, oc, 43½ x 64½. 33-1604. Gift of Mr. and Mrs. Albert R. Jones.
- WARD, JACOB C. (1809-1891), *Natural Bridge, Virginia*, oc, 23½ x 32. 33-4/3.
- WARHOL, ANDY (1925-), *Baseball*, silk screen ink and oil on canvas, 91½ x 82. F63-16. Gift of the Guild of the Friends of Art and a group of friends of the Gallery.
- WATKINS, FRANKLIN (1894-), *Blue Chair*, oc, 34 x 25. 44-24. Friends of Art Collection. Gift of the Westport Fund.
- WAUGH, FREDERICK J. (1861-1940), *Dashing Waters*, oc, 19 x 29½. 33-1593. Gift of Mr. and Mrs. Albert R. Jones. *The Coast of Ogunquit*, oc, 24¼ x 29½. 33-1594. Gift of Mr. and Mrs. Albert R. Jones. *The Path of the Moon*, oc, 27½ x 35. 33-1595. Gift of Mr. and Mrs. Albert R. Jones.
- WEBER, MAX (1881-), *Latest News*, oc, 23 x 28. 45-19. Friends of Art Collection. Gift of Mr. and Mrs. Joseph S. Atha.
- WELLS, CADY (1904-1954), *The Journey—Colorado River*, 1941, g, 16¾ x 21½. 57-46. Friends of Art Collection. Gift of Mr. Mason B. Wells.
- WESSELMANN, TOM (1931-), *Still Life No. 24*, acrylic and collage on board, 48 x 59⅞. F66-54. Gift of the Friends of Art.
- WEST, BENJAMIN (1738-1820), *Allegorical Group*, oc, 10¾ x 10¾. 33-55. *Mr. and Mrs. John Custance*, 1778, oc, 59 x 83. 34-77. *Venus Comforting Cupid*, oc, 29½ x 24½. 33-12/1. *Raphael and Benjamin West, Sons of the Artist*, oc, 35¼ x 28¼. 44-41/1. Gift of Laura Nelson Kirkwood Residuary Trust.
- WHITNEY, ELIZA (early 19th century), *King Nebuchadnezzar and the Prophet*, oil on velvet, 19¼ x 22¾. 33-182.
- WHITNEY, MARYLOU (Mrs. Cornelius Vanderbilt Whitney) (-), *Heather's First Love*, 1968, op, 17 5/16 x 15¾. R68-5. Gift of Mrs. Cornelius Vanderbilt Whitney.
- WHORF, JOHN (1903-), *Thaw*, wc, 14⅞ x 21½. 42-45. Friends of Art Collection.
- WICKHAM, OLA ALICE F. (1889-1963), *Young Cottonwoods*, oc, 23 x 17¼. Gift of Miss Margaret Maude Forbes.
- WILSON, DONALD ROLLER (1939-), *Grove Site Park Walker*, oil and collage on masonite, 72 x 48. F66-21. Mid-America Annual Collection.
- WOLFE, BYRON B. (1904-), *Apache Trackers—no track too light, no light too dim*, wc, 16 x 20. R68-12. Gift of Mr. Hilliard Hughes.
- WYANT, ALEXANDER H. (1836-1892), *Landscape*, 14 x 24. R61-2/8. Bequest of Mrs. Walter M. Jaccard. *Home Farm*, oc, 15½ x 20. 33-1602. Gift of Mr. and Mrs. Albert R. Jones.
- ZAJAC, JACK (1930-), *Birds in Flight*, oc, 45¾ x 49¾. 54-27. Friends of Art Collection. Gift of Miss Katherine Harvey.
- ZION, BEN (1899-), *My Ancestors Were Scholars*, wc, 10 11/16 x 7 15/16. 55-55. Gift of group of friends from the Jewish Community of Kansas City.
- ZORACH, WILLIAM (1887-), *Robinhood Cove*, wc, 14¾ x 21⅞. 37-10. Friends of Art Collection. Gift of Mrs. Gerald Parker.
- Artist Unknown, 19th century, *Hunting Scene*, oc, 18¾ x 25⅞. 33-56. ca. 1844, *The Hon. Herman A. Moore*, oc, 25 x 30⅞. 37-34. Bequest of Edgar A. Moore. 19th century, *Portrait of a Man*, painted in New York State, oc, 20 x 24. 42-34/1. Gift of Mrs. A. C. Smith. 19th century, *Portrait of a Boy*, painted in New York State, oc, 24 x 20. 42-34/2. Gift of Mrs. A. C. Smith. ca. 1875, *Henry P. Geyer*, painted in St. Louis, oc, 32 x 42½. 47-41. Bequest of Clara Cowgill Cochrane. ca. 1822, *Edward Penrose Needles at the Age of Twelve*, oc, 23½ x 24½. R61-13/1. Bequest of Maud Cooper Needles. ca. 1859, *Portrait of Mrs. Leon M. Leslie and Dr. Benjamin S. Leonard as Children*, painted in West Liberty, Ohio, 44 x 32. R60-11. Gift of Mrs. William H. Scarritt.

AUSTRALIAN

- BURANDAI (-), *Banaburr's Home*, 44¾ x 21⅞. 65-49. Gift of Mrs. Joseph Paper.

BRITISH

- ASCHAN, MARIT GUINNESS (-), *Moon Jewels*, enamel, 16¾ x 21. 66-24. Gift of Mr. Richard Shields.
- BONINGTON, RICHARD P. (1801-1828), *View in Boulogne*, oc, 18 x 24. 38-12.
- BRANDON, MICHEL V. (1733-1790), *L'Isle Barbe, near Lyons*, wc, 10¾ x 17¾. 33-1379.
- BURNE-JONES, SIR EDWARD (1833-1898), *A Musical Angel*, wc, 64¼ x 22¾. F59-59. Gift of Mr. and Mrs. Milton McGreevy through the Westport Fund.
- CONSTABLE, JOHN (1776-1837), *Dell in Helmingham Park*, 1826, oc, 44½ x 51½. 55-39.
- COSWAY, RICHARD (1740-1821), *Mary Isabella, Duchess of Rutland*, water color on ivory, 3⅞ x 3⅞. 44-54.
- COTES, FRANCIS (1725-1770), *Miss Cruttenden*, oc, 50 x 40. 30-6.
- COX, DAVID (1783-1859), *Shrimpers*, wc, 5¾ x 11¾. 47-11.
- FISHER, HORACE (1722-1785), *Girl at the Mill-lock*, 44¼ x 34. Bequest of Mrs. Walter M. Jaccard.
- GAINSBOROUGH, THOMAS (1727-1788), *Repose*, oc, 48 x 58½. 31-56.
- GRIMSHAW, ATKINSON (1836-1893), *A Lane in Cheshire*, oc, 20 x 20. F64-51/2. Gift of Mr. and Mrs. Milton McGreevy.
- HARDING, GEORGE P. (1804-1840), *William Petty, Marquis of Lansdowne*, wc, 6¼ x 5¼. 33-1378.

- HOGARTH, WILLIAM (1697-1764), *Tavern Scene; An Evening at the Rose*, oc, 25 x 30. 56-2.
- HONE, NATHANIEL (1718-1784), *Portrait of a Woman*, oc, 30 x 25. 55-95. Bequest of Lester T. Sunderland.
- HOPNER, JOHN (1758-1810), *Lady Fitzgerald*, 1797, oc, 39 x 48½. 32-102.
- Portrait of a Lady*, oc, 30 x 25. 30-7.
- The Tambourine Girl*, oc, 94½ x 59. 45-1. Gift of Mr. Robert Lehman.
- JACKSON, JOHN (1778-1831), *William Pitt the Younger*, oc, 30 x 25. 55-98. Gift of Mrs. Marion Mackie.
- LAWRENCE, SIR THOMAS (1769-1830), *Mrs. William Lock of Norbury*, 1827-1829, op, 30 x 24½. 54-36.
- att. to, *Portrait of a Lady*, oc, 33¼ x 26½. 44-41/4. Gift of the Laura Nelson Kirkwood Residuary Trust.
- LELY, SIR PETER (1618-1680), *Sir Richard Springnell*, oc, 31½ x 26. 30-8.
- MORLAND, GEORGE (1763-1804), *The Wreck, Isle of Wight*, oc, 27½ x 35¼. 32-148.
- NICHOLSON, BEN (1894-), *Winter: Seal Point*, 1954, oc, 18 x 22¼. 57-113. Friends of Art Collection. Gift of Mr. William Inge.
- OPIE, JOHN (1761-1807), *The End of the Day*, oc, 49½ x 40½. 69-32. Gift of Mrs. Elmo S. Fisher.
- Thomas Girtin*, oc, 24 x 20. 30-9.
- Portrait of a Man*, oc, 14½ x 11¾. 35-

- 482/1. Gift of Mrs. William H. Chapman.
- Portrait of a Lady*, oc, 14⅞ x 12. 35-482/2. Gift of Mrs. William H. Chapman.
- PETERS, REV. MATTHEW W. (1742-1814), *Miss Partington*, oc, 37 x 47. 45-52. Gift of Mr. William Averell Harriman.
- REYNOLDS, SIR JOSHUA (1723-1792), *George Ashby, Esq.*, oc, 50 x 40. 30-2.
- ROMNEY, GEORGE (1734-1802), *The First Earl of Farnham*, oc, 50 x 40. 30-3.
- ROWLANDSON, THOMAS (1756-1827), *Cornish Cornmill*, wc, 17½ x 11½. 33-1394.
- Sportsmen in the Dumps*, wc, 10¾ x 9½. 33-1393.
- SINGLETON, HENRY (1766-1839), att. to, *Family Group in Garden*, oc, 39¼ x 49. 32-203. (formerly att. to Zoffany, Johann.)
- TURNER, J. M. W. (1775-1851), *The Fish Market at Hastings Beach*, 1810, oc, 35¾ x 47½. 31-74.
- St. Peter's, Rome*, wc, 6 x 8 15/16. F69-8/2. Gift of Mr. and Mrs. Milton McGreevy through the Westport Fund.
- WRIGHT, JOSEPH OF DERBY (1734-1797), *Sir George Cooke, Bart.*, oc, 29¼ x 24½. 30-19. (Formerly att. to John S. Copley)
- ZOFFANY, JOHANN (1733-1810), See Singleton, Henry.
- Artist Unknown, 17th century, *William of Pembroke*, oil on copper, 4¼ x 3⅜. 51-12. Gift of Mr. Franklin L. Miller.

BYZANTINE

- Artist Unknown (Syria?), *Crowned Goddess*, marble and glass tesserae, 29½ x 25¾. 68-11.

DUTCH

- BACKER, JACOB ADRIAENSZ (1608-1651), *Portrait of a Lady*, 1641, oc, 31½ x 24¾. 31-85.
- BROUWER, ADRIAN (1605-1638), *Peasant Scene*, op, 25¼ x 18¾. 31-95.
- CLAESZ, PIETER (1600-1661), *Still Life*, 1638, op, 24¼ x 19½. 31-114.
- CORNELISZ, PIETER (1490?-1532?), att. to, *Altar Triptych—The Resurrection*, tempera and oil on panel, 50½ x 70. 38-4. (Originally att. to Circle of Lucas van Leyden.)
- CUYP, AELBERT (1620-1691), *Pastoral Landscape*, oc, 22 x 31. 30-24.
- DOU, GERARD (1613-1675), *Self Portrait*, 1663, oc, 21½ x 15½. 32-77.
- HALS, FRANS (1584-1666), *Portrait of a Gentleman*, oc, 42 x 36. 31-90.

- HANNEMAN, ADRIAEN (1600/11-1671), *Portrait of Dr. Cole*, oc, 31½ x 25¾. 56-89. Gift of Mrs. Henry A. Auerbach in memory of Henry A. Auerbach.
- HOBDEMA, MEINDERT (1638-1709), *A Road in the Woods*, oc, 37 x 50¾. 31-76.
- HONDECOETER, MELCHIOR (1636-1695), *A Parliament of Birds*, oc, 54 x 74. 30-16.
- HUYSUM, JAN VAN (1682-1749), *Flower Piece*, op, 31 x 23½. 32-168.
- MARIS, JACOB (1837-1899), *Dutch Seacoast*, oc, 37½ x 50¾. 32-33.
- MICHAU, THEOBALD (1676-1765), *Landscape with Figures*, op, 9½ x 6¾. 34-202. Gift of John Levy Galleries.

- REMBRANDT, HERMANSZON VAN RIJN (1606-1669), *Portrait of a Youth*, 1666, oc, 31¾ x 25½. 31-75.
- RING, PIETER DE (1615-1660), *Still Life*, op, 17 x 14½. 33-151.
- RUISDAEL, SALOMON VAN (1600?-1670), *Landscape*, oc, 40½ x 64. F61-72. Gift of the Samuel H. Kress Foundation.
- STEEN, JAN (1626?-1679), *The Van Goyen Family*, oc, 33¼ x 39¾. 67-8.
- TER BORCH, GERARD (1617-1681), *Portrait of a Gentleman*, oc, 21¼ x 15¼. 46-87. Gift of Mr. Robert Lehman.
- TERBRUGGHEN, HENDRICK (1588-1629), *The Beheading of St. John the Baptist*, oc, 58½ x 34¾. 64-7.
- VAN LEYDEN, LUCAS, see Cornelisz, Pieter.

VAN DE VELDE, WILLEM DE JONGE (1633-1707), *A Marine View*, oc, 24 $\frac{3}{4}$ x 30 $\frac{3}{4}$. 32-169.
 VAN MIERIS, FRANS (1635-1681), *The Letter*, op, 23 x 17 $\frac{1}{2}$. 53-73. Gift of Mr. and Mrs. Louis S. Rothschild.
Gentleman and Lady at a Table, op, 12 $\frac{1}{8}$ x 9 $\frac{1}{4}$. 30-17.

VAN VLIET, HENDRIK (1611-1675), *New Church at Delft*, oc, 39 $\frac{1}{4}$ x 32 $\frac{1}{2}$. 70-17.

VERSCHUUR, WOUTER (1812-1874), *Winter Landscape*, oc, 34 $\frac{3}{4}$ x 44 $\frac{3}{4}$. 56-83/1. Gift of Mrs. Vida M. Frick.

VON BREKELENKAM, Q. G. (1620-1668), *The Kitchen Maid*, oc, 52-52. Gift of Mr. and Mrs. Louis S. Rothschild.

WOUVERMAN, PHILIP (1619-1668), *Horseman Greeting a Gypsy*, op, 18 x 12. 31-92.

FLEMISH

BOSCH, HIERONYMUS (ca. 1460-1516), att. to, *The Temptation of St. Anthony*, op, 15 $\frac{1}{8}$ x 9 $\frac{5}{8}$. 35-22.

BOUTS, AELBRECHT (1460?-1549), school of, *Ecce Homo*, op, 10 $\frac{3}{8}$ diam., 40-44/4. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.

BRUEGHEL, PETER, the younger (1564-1637), *The Bride*, op, 10 x 15 $\frac{1}{2}$. 32-96.
The Groom, op, 10 x 15 $\frac{1}{2}$. 32-95.
Harvesting Scene, op, 17 $\frac{1}{4}$ x 23 $\frac{1}{8}$. 34-297.

CHRISTUS, PETRUS (ca. 1410-1472), *Madonna and Child in a Gothic Interior*, op, 27 $\frac{3}{8}$ x 20. 56-51.

COCK, JAN DE (fl. 1506-1527). *Temptation of St. Anthony*, op, 15 5/16 x 11 $\frac{1}{4}$. 50-51.

COQUES, GONZALES (1614-1684), *Family Portrait in Landscape*, op, 23 x 32. 32-18.

DIEPENBEECK, ABRAHAM VAN (1596-1675), *Adoration of the Shepherds*, op, 20 x 15. 51-30.

FYT, JAN (1611-1661), *Still Life*, oc, 33 $\frac{3}{8}$ x 30 $\frac{1}{4}$. 35-38/1.

GHEERAERTS, MARCUS (1561-1635), *The Countess of Pembroke*, op, 35 $\frac{3}{4}$ x 27 $\frac{3}{4}$. 34-308/4.

school of, *An English Queen*, possibly Anne of Denmark, wife of James I, 1605, oc, 30 $\frac{1}{4}$ x 21 $\frac{1}{2}$. 47-85.

GOSSAERT, JAN (MABUSE) (1470-1533), *Portrait of Jean de Carondelet*, op, 17 x 13 $\frac{1}{2}$. 63-17.

HAYNE DE BRUXELLES (fl. ca. 1454), *Madonna and Child*, tempera and oil glazes on panel, 24 x 13 $\frac{1}{2}$. 32-149. Originally att. to Northern French School.

JORDAENS, JACOB (1593-1678), *Portrait of Joannes de Marschalck*, 1624, op, 27 x 20 $\frac{1}{4}$. 57-55.

MEMLING, HANS (1430/5-1494), *Madonna and Child Enthroned*, op, 28 $\frac{1}{2}$ x 19 $\frac{1}{2}$. 44-43.

ORLEY, BERNARD VAN (ca. 1491-1542), *St. Martin Knighted by the Emperor Constantine*, op, 27 $\frac{1}{4}$ x 29 $\frac{3}{4}$. 53-39. Bequest of Henry J. Haskell.

PATINIR, JOACHIM DE (1475/80-1524), *Landscape with St. Jerome*, op, 13 $\frac{7}{8}$ x 19 $\frac{1}{4}$. 61-1.

circle of, *The Vision of St. Eustace*, op, 17 $\frac{1}{2}$ x 12 $\frac{1}{2}$. 31-59.

RUBENS, PETER PAUL (1577-1640), *Battle of Constantine and Licinius*, 1622, op, 14 x 22 $\frac{1}{2}$. 55-40.

The Sacrifice of Abraham, 1613, op, 55 $\frac{1}{2}$ x 43 $\frac{1}{2}$. 66-3.
 att. to, *Portrait of an Old Man*, 1630, op, 24 $\frac{3}{4}$ x 19 $\frac{1}{4}$. 31-53.

SIBERECHTS, JAN (1627-1700), *Landscape with Figures*, oc, 24 $\frac{1}{8}$ x 21. 33-168.

TENIERS, DAVID (1610-1690), *Peasant Interior*, op, 12 $\frac{3}{8}$ x 21. 32-174.

VAN CLEVE, JOOS (1485-1540), *Madonna and Child with Carnation*, op, 24 x 18 $\frac{1}{4}$. 33-50.
 school of, *Madonna and Child*, op, 8 $\frac{3}{4}$ x 7. 31-115.

VAN DYCK, ANTHONY (1599-1641), *Portrait of a Man*, oc, 45 $\frac{1}{2}$ x 35 $\frac{3}{4}$. 51-69.

Rider Mounting a Horse, op (grisaille), 12 x 10 $\frac{5}{8}$. 32-20.

Artist Unknown (14th century), *The Resurrection*, ms, 3 $\frac{3}{8}$ x 2 1/16. 34-192.
The Burial, ms, 3 $\frac{3}{8}$ x 2 1/16. 34-191.

FRENCH

ANDRÉ, ALBERT (1869-), *Pink Laurel*, oc, 25 $\frac{3}{4}$ x 19 $\frac{3}{4}$. 47-111. Bequest of Miss Frances Logan.

AUBRY, ETIENNE (1745-1781), *The First Lesson in Fraternal Friendship*, 1776, oc, 30 x 37 $\frac{1}{2}$. 32-167.

BALLEROY, ALBERT DE (1828-1873), *Hunting Scene*, 29 x 39, oc, and three preparatory sketches in oil. 59-66/1-4. Gift of Mr. Charles S. Dewey.

BONNARD, PIERRE (1867-1947), *Rue Férou, Saint Sulpice*, wc, 10 $\frac{1}{4}$ x 4 $\frac{1}{2}$. 69-16. Gift of Mr. B. Gerald Cantor.

BOTTON, JEAN DE (1898-), *Petite Fleurs Glorieuses*, oc, 12 x 16. 64-30/3. Gift of Mr. and Mrs. B. B. Geyer.

BOUCHER, FRANCOIS (1703-1770), *Jupiter in the Guise of Diana, and the Nymph Callisto*, oc, 22 $\frac{1}{2}$ x 27 $\frac{1}{2}$. 32-29.

Landscape in the Environs of Beauvais and Souvenir of Italy, oc, 49 $\frac{3}{4}$ x 63. 59-1.

BOUDIN, EUGENE (1824-1898), *Cows in Field*, oc, 5 $\frac{3}{4}$ x 7 $\frac{1}{4}$. 32-180.
Port of Deauville, 1884, op, 10 x 13 $\frac{3}{4}$. 33-14/1.
Seaside Village, 1873, oc, 9 $\frac{1}{4}$ x 15 $\frac{3}{4}$. 32-177.

BOUGUEREAU, ADOLPHE WILLIAM (1825-1905), *Idle Thoughts*, 1903, oc, 50 $\frac{3}{8}$ x 28. 71-30/1. Gift of Mrs. Virginia L. Coleman.

CALIX, COMTE (1813-1880), *Coming Out of the Opera*, wc, 10 x 7 $\frac{1}{8}$. 32-193/13.

CEZANNE, PAUL (1839-1906), *La Montagne Sainte-Victoire*, oc, 25 $\frac{1}{2}$ x 32. 38-6.

CHAMPAIGNE, PHILIPPE DE (1602-1674), *Crucifixion*, oc, 35 $\frac{1}{2}$ x 22. 70-1.

CLOUET, FRANCOIS (1505-1572), school of, *Henry II on Horseback*, tempera and oil on panel, 10 $\frac{3}{8}$ x 8 $\frac{3}{8}$. 35-329.

CORNEILLE DE LYON (fl. 1534-1574), *Charles de Cossé, Comte de Brissac*, op, 7 x 6 $\frac{1}{8}$. 51-37.

COROT, JEAN BAPTISTE C. (1796-1875), *The Grove of Willows*, oc, 16 x 24. 31-48.

The Villa of the Parasol Pine, oc, 17 x 25. 30-10.

View of Subiaco, oc, 15 $\frac{3}{4}$ x 12 $\frac{3}{8}$. 32-76.

COURBET, GUSTAVE (1819-1877), *Figure Piece*, oc, 12 $\frac{1}{4}$ x 9 $\frac{1}{4}$. 33-166.
Low Tide, oc, 17 $\frac{1}{2}$ x 24 $\frac{3}{4}$. 35-330.
Portrait of Jo, oc, 20 $\frac{3}{4}$ x 25. 32-30.

COUTURE, THOMAS (1815-1879), *The Illness of Pierrot*, op, 13 $\frac{1}{2}$ x 16 $\frac{3}{4}$. 32-15.

- DAUBIGNY, CHARLES F. (1817-1878), *Landscape*, oc, 15 x 25 $\frac{3}{4}$. 40-1/5.
Landscape, op, 8 $\frac{5}{8}$ x 16 $\frac{1}{4}$. 40-1/8.
Gift of Howard P. and Tertia F. Treadway.
The Oise River at Auvers, 1874, op, 15 x 26. 33-164.
- DAUMIER, HONORÉ (1809-1879), *Exit from the Theatre*, oc, 12 $\frac{1}{4}$ x 15 $\frac{1}{4}$. 32-31.
- DAVID, JACQUES LOUIS (1748-1825), *Diane de la Vaupaliere, Comtesse de Langeron*, oc, 50 $\frac{3}{8}$ x 37 $\frac{3}{4}$. 54-66.
Portrait of a Young Boy, 1799, oc, 21 $\frac{3}{4}$ x 18 $\frac{1}{2}$. 31-58.
- DE NEUVILLE, ALPHONSE (1835-1885), *The Color Sergeant*, oc, 12 x 8 $\frac{1}{4}$. 32-5.
- DERAIN, ANDRÉ (1880-1954), *Guitar Player*, oc, 32 $\frac{1}{2}$ x 38 $\frac{1}{2}$. 46-69.
Friends of Art Collection. Gift of Miss Katherine Harvey.
- DIAZ, NARCISSE (1808-1876), *Coming Storm*, oc, 30 $\frac{3}{4}$ x 41 $\frac{1}{2}$. 31-60.
- DORE, GUSTAVE (1833-1883), *Study of Birds*, wc, 17 x 11 $\frac{3}{4}$. 32-193/6.
- DROUAIS, FRANCOIS HUBERT (1727-1775), *Portrait of a Lady Holding a Dog*, oc, 32 x 25 $\frac{1}{2}$. 53-80.
- DUBUFFET, JEAN (1901-), *Untitled*, 1954, collage, 23 $\frac{5}{8}$ x 14 $\frac{3}{8}$. F72-22.
Gift of Mr. and Mrs. R. Crosby Kemper, Jr., Mr. and Mrs. James L. Miller, Mr. and Mrs. Herman R. Sutherland, Mr. and Mrs. C. Humbert Tinsman, Sr.
- DUFY, RAOUL (1877-1953), *Deauville Racetrack*, 1929, oc, 25 $\frac{5}{8}$ x 32. 53-71.
Friends of Art Collection. Gift of Mrs. Gerald Parker and Mr. Earle Grant.
- DUPRÉ, JULES (1811-1889), *La Chaumière*, oc, 9 $\frac{1}{2}$ x 13. 40-1/4. Gift of Howard P. and Tertia F. Treadway.
Landscape, oc, 9 x 16. 32-4.
- EDZARD, DIETZ (1893-1963), *Portrait of Maurice Utrillo*, oc, 32 x 25 $\frac{3}{4}$. 66-59.
Gift of Mr. and Mrs. Arthur Wiesenberger.
Au Luxembourg, 1937, oc, 25 $\frac{3}{4}$ x 21 $\frac{1}{4}$. 73-8.
Bequest of Inez Grant Parker.
- EVE, JEAN (1900-), *The Village of Dampmesnil*, 1946, oc, 21 $\frac{1}{4}$ x 28 $\frac{1}{2}$. 51-61.
Friends of Art Collection. Gift of Mr. and Mrs. Francis W. Bartlett.
- FANTIN-LATOURE, HENRI (1836-1902), *Flower Piece*, oc, 26 $\frac{3}{4}$ x 24 $\frac{3}{4}$. 33-15/2.
- FRIESZ, OTHON (1879-), *Nudes in Landscape*, oc, 15 x 18. 36-20/1. Gift of Mrs. Sadie A. May.
- FROMENTIN, EUGÈNE (1820-1876), *Chiffa Pass*, oc, 47 x 40. 34-103.
- GAGNI, MAURICE (1900-), *Bookstalls Along the Seine*, oc, 25 x 30 $\frac{1}{4}$. 64-37.
Friends of Art Collection. Gift of Mr. and Mrs. John B. Rust.
- GAUGUIN, PAUL (1848-1903), *Reverie*, 1891, oc, 37 x 26 $\frac{3}{4}$. 38-5.
- GAVARNI, SULPICE (1804-1866), *Pierrot*, wc, 12 3/16 x 8 3/16. 32-193/10.
- GERARD, BARON FRANCOIS (1770-1837), *Portrait of a Gentleman*, oc, 24 $\frac{1}{2}$ x 20 $\frac{1}{2}$. 35-38/2.
- GREUZE, JEAN BAPTISTE (1725-1805), *Head of a Girl*, oc, 17 $\frac{1}{2}$ x 14 $\frac{1}{2}$. 31-55.
The Nursemaids, oc, 12 $\frac{1}{2}$ x 15 $\frac{3}{4}$. 31-61.
- GRIS, JUAN (1887-1927), *Book, Glass and Bottle on a Table*, collage, 35 $\frac{1}{2}$ x 23. F61-10. Gift of the Friends of Art.
Coffee-Grinder and Glass, 1915, ob, 15 x 11 $\frac{3}{4}$. 71-22. Gift of Earle Grant in memory of Gerald T. Parker.
- GUYOT, BÉNIGNE (end of 15th century), att. to, *Crucifixion*, ms, 8 $\frac{1}{4}$ x 5 $\frac{3}{4}$. 45-49/1.
- INGRES, JEAN A. D. (1780-1867), *The Sculptor, Paul Lemoyne*, oc, 18 $\frac{3}{4}$ x 14 $\frac{1}{2}$. 32-54.
- ISABEY, EUGENE (1804-1886), *The Squall*, oc, 16 3/16 x 22 $\frac{1}{2}$. 32-7.
- JACQUES, CHARLES (1813-1894), *Sheep*, oc, 29 x 40. 31-88.
- LARGILLIÈRE, NICOLAS DE (1656-1746), *Augustus the Strong . . .*, oc, 57 $\frac{1}{2}$ x 45 $\frac{1}{2}$. 54-35.
- LA TOUR, GEORGES DE (ca. 1593-1652), *St. Sebastian Nursed by St. Irene*, oc, 41 $\frac{1}{4}$ x 54 $\frac{7}{8}$. 54-34.
- LAURENCIN, MARIE (1885-1956), *The Boat*, oc, 12 $\frac{1}{2}$ x 15 $\frac{1}{2}$. 34-133. Gift of Mr. Paul Rosenberg.
- LE BASQUE, HENRI (1865-1937), *Afternoon*, oc, 21 $\frac{1}{2}$ x 25 $\frac{3}{4}$. 47-113.
Bequest of Miss Frances Logan.
- LE NAIN, ANTOINE (1588-1648), *Children Dancing*, oc, 13 x 16 $\frac{1}{2}$. 47-7.
- LEPINE, STANISLAS V. E. (1836-1892), *Landscape*, oc, 12 $\frac{3}{8}$ x 15 $\frac{7}{8}$. 32-176.
- LE SIDANER, HENRI E. A. M. (1862-1939), *Table in Garden*, oc, 26 x 32 $\frac{1}{2}$. 47-107. Bequest of Miss Frances Logan.
- LESIEUR, PIERRE (1922-), *Personages devant la Mer*, oc, 67 x 67. 66-25.
Gift of Mr. Richard Shields.
- LHOTE, ANDRÉ (1885-), *Reclining Woman*, oc, 7 $\frac{1}{2}$ x 12 $\frac{1}{2}$. 34-134.
Gift of Mr. Paul Rosenberg.
- LIMOUSIN, LEONARD (1505-1575/7), *Crucifixion*, enamel on copper, 9 $\frac{5}{8}$ x 8 $\frac{3}{8}$. 31-106.
- LOISEAU, GUSTAVE (1865-1928), *Corneille Bridge, Rouen*, oc, 24 x 29. 36-27. Gift of Durand-Ruel Galleries.
- LORRAIN, CLAUDE (CLAUDE GEL-LÉE) (1600-1682), *Landscape with Piping Shepherd*, oc, 20 $\frac{3}{4}$ x 27. 31-57.
The Mill on the Tiber, oc, 20 x 27. 32-78.
- MALHERBE, WILLIAM (-), *Fleurs*, oc, 20 x 16. 44-42/2. Gift of Mrs. A. W. Erickson.
- MANET, EDOUARD (1832-1883), *Lise Campineanu*, oc, 22 x 18 $\frac{1}{2}$. 36-5.
- MARCKE, EMILE VAN (1827-1890), *Noonday Rest*, oc, 25 $\frac{1}{8}$ x 31 $\frac{1}{2}$. 32-104.
- MASSON, ANDRÉ (1896-1949), *The Little Tragedy*, oc, 10 $\frac{3}{4}$ x 18. 36-20/2. Gift of Mrs. Sadie A. May.
- MATHIEU, GEORGES (1921-), *Ganzelin, Abbe de Fleury*, 1954, oc, 38 x 51 $\frac{1}{8}$. 56-84. Gift of United Film Services, Inc.
- MATTA ECHAURREN, ROBERTO (1912-), *Let's Phosphoresce by Intelligence II*, 1950, oc, 35 x 46 $\frac{3}{8}$. 56-119. Friends of Art Collection.
- MAUNY, JACQUES (1892-), *Family Portrait*, tempera on cardboard, 16 $\frac{3}{4}$ x 20 $\frac{3}{8}$. 35-23. Gift of Mr. and Mrs. R. Kirk Askew, Jr.
- MEISSONIER, JEAN LOUIS (1815-1891), *Man in Uniform*, 1866, wc, 6 $\frac{1}{4}$ x 3 $\frac{5}{8}$. 32-93.
- MILLET, JEAN FRANCOIS (1814-1874), *The Sheep Shearer*, op, 8 x 41 $\frac{1}{2}$. 32-181.
Waiting, 1860, oc, 33 $\frac{1}{4}$ x 47 $\frac{3}{4}$. 30-18.
- MIRÓ, JOAN (1893-), *Women at Sunrise*, 1946, oc, 15 x 24. 56-120.
Friends of Art Collection.
- MONET, CLAUDE (1840-1926), *Nymphéas*, oc, 79 x 167 $\frac{1}{2}$. 57-26.
Boulevard des Capucines, Paris, 1872-3, oc, 31 $\frac{1}{4}$ x 23 $\frac{1}{4}$. F72-35. Gift of the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund.
View of Argenteuil, oc, 25 $\frac{5}{8}$ x 21 $\frac{5}{8}$. 44-41/3. Gift of Laura Nelson Kirkwood Residuary Trust.
- PATER, JEAN BAPTISTE (1696-1736), *Perfect Harmony*, oc, 15 $\frac{3}{4}$ x 11 $\frac{7}{8}$. 34-131.
- PESNE, ANTOINE (1683-1757), att. to, *Queen Ulrike of Sweden*, oc, 24 $\frac{3}{4}$ x 19. 32-19.
- PICASSO, PABLO (1881-), *Gardens at Vallauris*, 1953, oc, 10 $\frac{5}{8}$ x 16 1/16. 54-96. Bequest of Henry J. Haskell.
- PISSARRO, CAMILLE (1830-1903), *Le Jardin des Mathurins, Pontoise*, oc, 44 $\frac{3}{8}$ x 65 $\frac{1}{8}$. 60-38.
Landscape, oc, 27 x 23. 44-41/2. Gift of Laura Nelson Kirkwood Residuary Trust.
Market at Pontoise, 1895, oc, 17 $\frac{3}{4}$ x 14 $\frac{5}{8}$. 33-150.
- POUSSIN, NICOLAS (1594-1665), *Triumph of Bacchus*, oc, 50 $\frac{1}{2}$ x 59 $\frac{1}{2}$. 31-94.
- PUVIS DE CHAVANNES, PIERRE (1824-1898), *Return from the Hunt*, oc, 14 $\frac{1}{8}$ x 11 $\frac{1}{4}$. 33-149.
- RENOIR, PIERRE A. (1841-1919), *Georges Haviland*, 1884, oc, 22 $\frac{5}{8}$ x 17. 55-41.
- RIBOT, THEODULE A. (1823-1891), *Still Life*, oc, 14 $\frac{1}{2}$ x 17 $\frac{3}{4}$. 33-165.
- ROBERT, HUBERT (1733-1808), *Ter-race of Chateau de Marly*, oc, 35 $\frac{1}{2}$ x 52. 31-97.
A Park with Figures, wc, 12 $\frac{3}{8}$ x 16 $\frac{1}{8}$. 32-193/5.
- ROUAULT, GEORGES (1871-1958), *Duo*, oc, 13 $\frac{3}{8}$ x 10. 50-59. Friends of Art Collection.
- ROUSSEAU, THEODORE (1812-1867), *Cows Descending the Hills at Sunset*, oc, 26 $\frac{1}{4}$ x 32 $\frac{1}{4}$. 30-11.

SEURAT, GEORGES P. (1859-1891), *Study for 'La Baignade'*, op, 6 $\frac{7}{8}$ x 10 $\frac{3}{8}$. 33-15/3.

SOMM, HENRI (1810-1889), *Sarah Bernhardt*, wc, 6 x 4 $\frac{1}{4}$. 32-193/14.

TROYON, CONSTANT (1810-1865), *Cattle*, oc, 18 $\frac{3}{4}$ x 32 $\frac{1}{4}$. 69-40. Given by Mrs. Ruth A. Hirsch in memory of her mother, Mrs. Henry A. Auerbach.

Pasturage in the Touraine, 1853, oc, 39 $\frac{1}{8}$ x 51 $\frac{1}{2}$. 31-47.

UTRILLO, MAURICE (1883-1953), *Impasse Trainée à Montmartre*, 39 x 29. F59-78. Friends of Art Collection. Gift of Mr. and Mrs. Gerald Parker. *Rue à Asnières*, oc, 29 x 36 $\frac{1}{4}$. 52-51. Friends of Art Collection.

Le Lapin Agile à Montmartre, oc, 18 x 21 $\frac{3}{4}$. 56-123. Friends of Art Collection. Gift of Mr. Herbert O. Peet.

Paris Street Scene, op, 20 $\frac{3}{8}$ x 29 $\frac{1}{8}$. F62-46. Friends of Art Collection. Gift of the Adele R. Levy Fund, Inc.

VAN DONGEN, CORNELIS T. M. (KEES), (1877-1968), *Figure*, oc, 25 $\frac{1}{2}$ x 21. 45-41. Gift of Mr. Arthur Wiesenberger.

VAN GOGH, VINCENT (1853-1890), *Head of a Peasant*, oc, 17 $\frac{1}{2}$ x 13 $\frac{1}{4}$. 37-1.

The Olive Grove, 1889, oc, 29 $\frac{3}{4}$ x 37. 32-2.

VERNET, CLAUDE J. (1714-1789), *Bridge and Castle St. Angelo, Rome*, wc, 7 $\frac{5}{8}$ x 14 $\frac{3}{4}$. 33-1391.

VOLLON, ANTOINE (1833-1900), *Head*, oc, 24 x 20. 50-72/3. Gift of Content Aline Johnson.

VOUET, SIMON (1590-1649), *Judith with the Head of Holofernes*, oc, 46 $\frac{3}{8}$ x 38 $\frac{3}{8}$. 62-44.

ZIEM, FELIX (1821-1911), *Still Life with Fish*, oc, 33 $\frac{3}{8}$ x 15 $\frac{7}{8}$. 32-178.

Venetian Scene, oc, 10 $\frac{3}{4}$ x 17 $\frac{1}{2}$. 32-11. Gift of Newhouse Galleries.

Artist Unknown (about 1430), *Book of Hours—four illuminated pages*, ms, 8 x 6. 34-303.

(early 16th century), *Francis I and His Court*, ms, 8 $\frac{3}{4}$ x 6 $\frac{1}{4}$. 45-49/2.

GERMAN

ALTDORFER, ERHARD (1480-1561), *St. John the Evangelist on Patmos*, op, 47 $\frac{1}{2}$ x 30 $\frac{3}{8}$. 48-7. Originally att. to Hans Baldung (Grien).

BALDUNG, HANS, see Altdorfer, Erhard.

BECKMANN, MAX (1884-1950), *Baccarat*, 1947, oc, 47 x 39 $\frac{1}{4}$. 54-86. Friends of Art Collection.

BRUYN, BARTEL (1530-1610), *Betrothal Portrait of a Burgher*, op, 22 x 16. 46-9/1.

Betrothal Portrait of a Lady, op, 22 x 16. 46-9/2.

CRANACH, LUCAS (1472-1553), *Portrait of a Bearded Man*, 1538, op, 19 $\frac{1}{2}$ x 14. 31-112.

The Last Judgment, tempera and oil on panel, 28 $\frac{1}{2}$ x 39 $\frac{1}{8}$. 60-37.

The Three Graces, 1535, op, 19 $\frac{7}{8}$ x 14 $\frac{1}{16}$. 57-1.

DENNER, BALTHASAR (1685-1749), *Self Portrait*, op, 15 $\frac{3}{8}$ x 12 $\frac{5}{16}$. F64-51/1. Gift of Mr. and Mrs. Milton McGreevy.

HOFER, KARL (1878-1955), *The Record Player*, 1939, oc, 43 $\frac{3}{4}$ x 30 $\frac{3}{16}$. 54-87. Friends of Art Collection.

KIRCHNER, ERNST L. (1880-1938), *The Poet Guthmann*, 1910, oc, 31 $\frac{3}{4}$ x 25 $\frac{1}{2}$. 54-88. Friends of Art Collection.

KLEE, PAUL (1879-1940), *The Virtue Wagon*, 1922, oil-color drawing and watercolor on chalked paper, 12 $\frac{1}{4}$ x 16. F71-15. Gift of the Friends of Art.

KOKOSCHKA, OSCAR (1886-), *Pyramids*, 1929, oc, 34 $\frac{1}{4}$ x 50 $\frac{1}{2}$. 54-89. Friends of Art Collection.

MARC, FRANZ (1880-1916), *Red Deer*, wc, 15 $\frac{3}{8}$ x 12 $\frac{3}{8}$. 55-2.

Master of the Hausbach (late 15th century), *St. George and St. Wolfgang*, op, 69 $\frac{1}{2}$ x 26 $\frac{1}{2}$. 34-101.

NOLDE, EMIL (1867-1956), *Masks*, 1911, oc, 28 $\frac{3}{4}$ x 30 $\frac{1}{2}$. 54-90. Friends of Art Collection.

SCHREYER, ADOLPH (1828-1899), *The Oasis*, oc, 23 $\frac{1}{4}$ x 28 $\frac{1}{4}$. 32-10.

Wolves Pursuing a Sled, oc, 20 x 34. R61-11. Gift of Mrs. G. Edmonds Mackey.

WEBER, THEODOR A. (1838-1907), *Seascape*, oc, 29 $\frac{3}{4}$ x 49 $\frac{3}{8}$. 56-83/4. Bequest of Mr. M. B. Nelson.

Artist Unknown, *Ludwig VIII of Hesse-Darmstadt*, oc, R65-3. Bequest of Mr. Frank Ownby.

GREEK

MACRIS, CONSTANTIN G. (1919-), *Lumière dans les Branches*, oc, 32 $\frac{1}{2}$ x 26. 63-59. Gift of Mr. Raymond Starr.

ICONS

Artist Unknown, Greek (ca. 1450), *St. Parasceve*, tp, 9 $\frac{7}{8}$ x 7. 50-3.

Russian, (18th century), *Icon*, 12 $\frac{1}{4}$ x 10 $\frac{3}{8}$. 32-144.

Russian, (ca. 18th century), *Madonna and Child*, tp, 14 $\frac{1}{4}$ x 12 $\frac{1}{8}$. 65-6/2. Gift of Mrs. Justin L. Mooney.

Greek, (ca. late 18th century-early 19th century), *Madonna and Child Enthroned*, tp, 17 $\frac{1}{8}$ x 13 $\frac{7}{8}$. 65-6/3. Gift of Mrs. Justin L. Mooney.

ITALIAN

- AFRO (BASALDELLA) (1912-), *Negro Cutting Grass*, 1951, oc, 39 $\frac{3}{8}$ x 27 $\frac{3}{8}$. 56-116. Friends of Art Collection.
- ANGELIS, FEDERICO DE (-), *Still Life with Mushrooms*, tp, 17 $\frac{5}{8}$ x 23 $\frac{1}{2}$. 47-92. Friends of Art Collection. Gift of Mr. Paul Gardner.
- ASOLA, GIOVANNI DA (active 1512-1531), *Adoration of the Shepherds*, op, 29 $\frac{3}{4}$ x 38. 34-104.
- BARTOLO, TADDEO DI (1363-1422), att. to, *Madonna and Child with Four Angels*, tp, 29 $\frac{1}{4}$ x 17 $\frac{1}{2}$. 45-47.
- BASSANO, JACOPO (1510-1592), att. to, *Annunciation to the Shepherds*, op, 13 $\frac{1}{8}$ x 18. 35-39/2. Gift of Mrs. David M. Lighton.
- BAZZANI, GIUSEPPE (1690-1769), *The Prodigal Son*, oc, 38 $\frac{3}{8}$ x 49 $\frac{3}{8}$. F61-57. Gift of the Samuel H. Kress Foundation.
- BELLINI, GIOVANNI (1428/30-1516), att. to, *Madonna and Child*, tp, 26 $\frac{1}{2}$ x 19 $\frac{1}{4}$. 45-46.
Madonna and Child, oc, 29 $\frac{1}{8}$ x 22 $\frac{1}{4}$. F61-66. Gift of the Samuel H. Kress Foundation.
- BENVENUTO DI GIOVANNI (1436-1518), *Christ*, tp, 9 x 10 $\frac{1}{8}$. 45-54/2. Gift of Mr. Robert Lehman.
St. Dominic, tp, 9 x 10. 45-54/1. Gift of Mr. Robert Lehman.
- BIROLI, RENATO (1906-), *Octopus Fisherman*, 1952, oc, 43 $\frac{5}{8}$ x 39 $\frac{5}{8}$. 56-117. Friends of Art Collection.
- BREA, LUDOVICO (1443-1520), *Angel*, tp, 11 $\frac{5}{8}$ x 9 $\frac{3}{8}$. 45-45.
Madonna, tp, 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$. 45-44.
- BRESCIANINO, ANDREA (1485?-1525), *Madonna, Child, and St. John*, tp, 33 $\frac{1}{4}$ x 25 $\frac{3}{4}$. 40-44/2. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.
- BRONZINO (AGNOLO ALLORI) (1503-1572), *Portrait of a Young Man*, op, 33 $\frac{1}{4}$ x 26 $\frac{5}{8}$. 49-28.
- BUGIARDINI, GIULIANO (1475-1554), *Madonna and Child and St. John*, tp, 48 $\frac{7}{8}$ dia. tondo. 68-10.
- CANALETTO (ANTONIO CANALE) (1697-1768), *The Clock Tower in the Piazza San Marco, Venice*, 20 $\frac{3}{4}$ x 27 $\frac{3}{4}$. 55-36.
- CARAVAGGIO, MICHELANGELO MERISI DA (1573?-1610), *St. John the Baptist*, 1602-4, oc, 68 $\frac{1}{4}$ x 52. 52-25.
- CARPACCIO, VITTORE (1455?-1527), *Portrait of a Lady*, op, 10 $\frac{1}{2}$ x 8 $\frac{7}{8}$. 47-39.
- CASENTINO, JACOPO DEL (-1358), *Presentation of the Christ Child in the Temple*, 29 $\frac{1}{8}$ x 23 $\frac{1}{2}$. F61-59. Gift of the Samuel H. Kress Foundation.
- CASTIGLIONE, GIOVANNI BENEDETTO (1616-1670), *Allegory*, oc, 39 x 57. F61-69. Gift of the Samuel H. Kress Foundation.
- CAVALLINO, BERNARDO (1622-1658), *Rape of Europa*, oc, 24 x 29 $\frac{1}{2}$. 31-50.
- CECCHINO DA VERONA (-1480), *Musical Angels*, tp, 58 $\frac{1}{4}$ x 33 $\frac{1}{2}$. 35-26.
- CECCO DEL CARAUAGGIO (fl. ca. 1610), *The Guardian Angel with Two Saints*, oc, 82 $\frac{1}{4}$ x 41 $\frac{3}{4}$. 30-36.
- CHIRICO, GIORGIO DE (1888-), *Rose Tower*, oc, 29 x 23 $\frac{1}{2}$. 51-60. Friends of Art Collection.
- CONCA, SEBASTIANO (1679-1764), *Jacob at the Well of Haran*, oc, 12 $\frac{1}{4}$ x 16. 32-173.
Rebecca at the Well, oc, 12 $\frac{1}{4}$ x 16. 32-172.
- CORRADO, GIAQUINTO (1693-1765) *Triumph of the Cross*, oc, 32 $\frac{3}{8}$ x 55 $\frac{7}{8}$. 47-6.
- COSSA, FRANCESCO DEL (1435-1477), *The Presentation in the Temple*, ms, 7 $\frac{1}{2}$ x 7 $\frac{3}{4}$. 33-1363.
- CREDI, LORENZO DI (1456/9-1537), *Madonna, Child, and St. John*, tempera and oil on panel, 40 $\frac{1}{4}$ x 28 $\frac{3}{4}$. 39-3.
- CRESPI, GIUSEPPE, MARIA (1665-1747), *Young Man with a Helmet*, oc, 25 $\frac{1}{4}$ x 20 $\frac{1}{4}$. 44-45. Gift of Mr. and Mrs. Fred C. Vincent.
- DADDI, BERNARDO (1280?-1348?), *Enthroned Madonna and Child Surrounded by Saints and Angels*, 21 $\frac{1}{2}$ x 12. F61-61. Gift of the Samuel H. Kress Foundation.
St. John the Evangelist, tp, 37 $\frac{1}{2}$ x 17. 39-14.
- DANEO, ROMEO (1901-), *Periferia No. 2*, 1956, tc, 38 x 56. 57-114. Friends of Art Collection. Gift of Mr. David D. Duncan.
- DUCCIO, school of (13th century), *Head of a Madonna*, tp, 12 $\frac{1}{2}$ x 10. 45-51.
- FETI, DOMENICO (1589-1624), *The Pearl of Great Price*, op, 24 x 17 $\frac{3}{8}$. 48-43.
- FIorentino, PIER FRANCESCO (act. 1470-1500), *Madonna, Child, and St. John*, tp, 25 x 16 $\frac{1}{2}$. 45-43.
- FIorenzo DI LORENZO, school of (about 1480), *Madonna and Child*, tp, 11 $\frac{5}{8}$ x 9 $\frac{1}{4}$. 47-98. Gift of Mr. Robert Lehman.
- FORABOSCO, GIROLAMO (1605-1679), *Head of a Boy*, op, 24 $\frac{1}{2}$ x 19 $\frac{3}{8}$. 33-119.
- FREDI, BARTOLO DI (1330-1409/10), *St. Peter*, tp, 71 x 19 $\frac{3}{4}$. 50-13.
- GADDI, AGNOLO (1333-1396), *The Annunciation*, tp, 47 $\frac{1}{4}$ x 24 $\frac{1}{2}$. 35-25.
- GHERARDUCCI, DON SILVESTRO DEI (-1399), Antiphony Miniature, gold and colors on vellum, 12 $\frac{3}{8}$ x 15 11/16. F61-14. Acquired through the Ida C. Robinson Bequest.
- GIORGIO, FRANCESCO DI (1439-1502), *Scenes from the Life of Tobias*, tp, 24 $\frac{1}{2}$ x 78 $\frac{1}{4}$. 41-9.
- GIOVANNI DI PAOLO (1403-1482), *Madonna and Child with St. Jerome and St. Augustine*, 26 $\frac{1}{4}$ x 24. Gift of the Samuel H. Kress Foundation.
- GRANDI, ERCOLE (1463-1525), *The Swooning of the Virgin*, op, 14 x 11. 41-11.
- GUARDI, FRANCESCO (1712-1793), *The Entrance to the Grand Canal, Venice*, oc, 18 $\frac{1}{2}$ x 25 $\frac{1}{2}$. 30-21.
school of, *The Dogana, Santa Maria della Salute, and the Grand Canal*, oc, 19 x 24 $\frac{7}{8}$. 64-30/2. Gift of Mr. and Mrs. B. B. Geyer.
- JUNG, SIMONETTA V. (1917-), *Light Form No. 15—1953*, oc, 31 $\frac{1}{2}$ x 47 $\frac{1}{4}$. 56-67. Gift of Mr. Arthur Wiesenberg.
- LONGHI, ALESSANDRO, att. to (1733-1813), *Portrait of a Young Man*, oc, 35 $\frac{1}{2}$ x 28 $\frac{5}{8}$. 51-57.
- LONGHI, PIETRO (1702-1785), *Le Lever*, oc, 27 $\frac{1}{2}$ x 23. 54-37.
- MAGNASCO, ALESSANDRO (1667-1749), *Cavalier and Monk*, oc, 15 $\frac{3}{4}$ x 18 $\frac{1}{8}$. 33-485.
- MARIESCHI, MICHELE (1696-1743), *River with Venetian Buildings*, oc, 11 x 18. 31-51A.
Capriccio with Portico, oc, 11 x 18. 31-51.
- MARINI, MARINO (1901-), *Acrobat on Horse*, gouache on canvas, 40 $\frac{1}{4}$ x 28 $\frac{1}{4}$. 51-74. Friends of Art Collection. Gift of Mr. and Mrs. Robert S. Everitt.
- Master of the Magdalene (13th century), *Madonna and Child Enthroned*, tp, 13 $\frac{7}{8}$ x 12. 47-8.
- MAZZONI, SEBASTIANO (-1683), *The Sacrifice of Jephthah*, 46 x 59. F61-64. Gift of the Samuel H. Kress Foundation.
- MEMMI, LIPPO (fl. 1317-1347), *The Virgin Holding the Infant Christ*, 13 $\frac{3}{4}$ x 10 $\frac{1}{4}$. F61-62. Gift of the Samuel H. Kress Foundation.
- Milanese Pupil of Leonardo (fl. 1490-1500), *Portrait of a Young Man*, 15 3/16 x 13 $\frac{3}{8}$. F61-63. Gift of the Samuel H. Kress Foundation.
- MOLA, PIERFRANCESCO (1612-1666), *Rest on the Flight into Egypt*, oc, 36 $\frac{1}{4}$ x 30 $\frac{3}{8}$. 52-1. Gift of friends in memory of Jesse C. Nichols.
- MONACO, DON LORENZO (1370/1-1425), *Virgin and Child*, tp, 44 $\frac{1}{4}$ x 26. 40-40.
school of, *Stigmatization of St. Francis*, tp, 15 $\frac{3}{8}$ x 10 $\frac{1}{4}$. 35-328.
- NICCOLO DI TOMMASO (act. 1360-1380), att. to, *Coronation of the Virgin*, tp, 22 x 11 $\frac{3}{4}$. 34-130.
- PANNINI, GIOVANNI P. (1691-1768), *Apostle Preaching*, 1744, oc, 20 x 26 $\frac{1}{2}$. 32-9.
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- PESELLINO, FRANCESCO (1422?-1457), *David Marching Before the Ark*, tp, 17 $\frac{1}{8}$ x 19 $\frac{5}{8}$. 32-82.
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PIAZZETTA, GIOVANNI B. (1682-1754), *Portrait of a Woman*, oc, 19 7/16 x 17. 53-6. Gift of Mrs. Edwin Willis Shields.

PITTONI, GIOVANNI B. (1687-1767), *Martyrdom of St. Bartholomew*, oc, 27 1/2 x 14 1/2. 47-29.

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SANTA CROCE, GIROLAMO DA (1480-1556), *The Martyrdom of St. Lawrence*, tp, 26 x 32 1/2. 40-44/1. Gift of Mrs. Mary E. Evans and Mrs. John E. Wheeler.

SIGNORELLI, LUCA (fl. ca. 1470-1523), *The Flight into Egypt, and Christ Among the Doctors*, 8 1/2 x 26 3/4. F61-65. Gift of the Samuel H. Kress Foundation.

STANZIONE, MASSIMO (1585-1656), *St. Sebastian*, oc, 39 1/4 x 31 1/4. 58-67. Gift of Mr. and Mrs. Hanns S. Schaeffer.

STROZZI, BERNARDO (1581-1644), *St. Cecilia*, oc, 68 x 48 1/4. 44-39.

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TIEPOLO, GIAMBATTISTA (1693/94-1770), *Allegorical Scene: Triumph of the Church*, brown grisaille on canvas, 21 1/4 x 13 1/2. 62-51. Gift of Mrs. Gladys Lloyd Robinson.

TIEPOLO, GIOVANNI DOMENICO (1727-1804), *Apparition of the Angel to Hagar and Ishmael*, oc, 33 x 41 1/2. 30-23.

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TRAVERSI, GASPARE (1749-1769), *The Arts—Music*, oc, 59 5/8 x 80 3/8. F61-70. Gift of the Samuel H. Kress Foundation.

The Arts—Drawing, oc, 59 1/4 x 80 1/4. F61-71. Gift of the Samuel H. Kress Foundation.

VANVITELLI, GASPARE (1653-1736), *View of the Roman Campagna*, water color and gouache on paper, 12 1/2 x 23 1/2. 47-64/1.

View of the Roman Campagna, water color and gouache on paper, 12 1/2 x 23 1/2. 47-64/2.

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Lady Abercromby, oc, 30 x 25. 30-5.

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- SANCHEZ-PERRIER, EMILIO (1853-1907), *Vista de Alcala*, op, 10¼ x 13¾. 32-34. Gift of Mr. R. M. Chapman.

- SAS, MARZAL DE, see Nicolau, Pedro.

- SOLANA, NICOLAS (act. 1400-1430), *Angel from the Death of St. Catherine*, tp, 21¼ x 14⅜. 33-6/2.

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- VELASQUEZ, DIEGO DE SILVA Y (1599-1660), *Maria Anna, Queen of Spain*, oc, 57 x 47½. 45-36.

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- ERNI, HANS (1909-), *Dancing Figures*, oil on canvasboard, 14¼ x 19½. 68-53. Gift of Mr. William Inge.

- LIOTARD, JEAN ETIENNE (1702-1789), *A Turkish Lady and Her Attendant*, oc, 28½ x 22½. 56-3.

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HOURS OF OPENING

Tuesday through Saturday, 10:00 A.M. to 5:00 P.M.

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Free conducted tours of the Gallery are provided Tuesday through Saturday at 10, 11, 12 and 2 o'clock and on Sunday at 2, 2:30, 3:00, and 3:30 P.M. Special tours for groups may be arranged in advance through the Education Department. Volunteer service is given by members of the Friends of Art; the Junior League of Kansas City, Missouri; the Junior League of Kansas City, Kansas; the Young Matrons; and the Independence Service League. Throughout the year classes and workshops are offered to children and adults in various media. The Childrens' Library hours during the school year are 10-4 on Saturdays, 2-5 on Sundays. Summer hours are from 10-4 Tuesday through Friday.

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The Kenneth and Helen Spencer Art Reference Library, located in the southwest corner of the ground floor, is open to the public Monday through Friday, from 9:00 A.M. to 5:00 P.M. The Library houses approximately 25,000 volumes pertaining to objects in the museum's collection and general art history. Although the books are non-circulating, they may be used in the Library.

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The Society of Fellows is an organization of Corporate, Sustaining, and Individual donors whose annual contributions to the Nelson Gallery Foundation provide major support for the loan exhibitions, education programs, research library, publicity, and maintenance of the Nelson Gallery-Atkins Museum. Members receive invitations to special previews and lectures, copies of Gallery publications, and outstanding travel opportunities.

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Membership in the Friends of Art is open to the public. This multi-purpose not-for-profit organization serves the Gallery by providing volunteer and financial support through many channels, as well as contributing modern and contemporary works of art to the Gallery. Members enjoy such benefits as free lecture series, free Gallery admission, discounts on publications, invitations to special Gallery events, and free subscription to the monthly Gallery Calendar. Information regarding membership and dues may be obtained from the Friends of Art office at the Gallery.

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Located on the South Mezzanine, the Sales and Rental Gallery is operated by volunteers who are members of the Friends of Art. This non-profit service provides to the community, paintings, sculpture, prints, drawings, and ceramics, chiefly from local regional artists, that may be borrowed or purchased. To further encourage collecting in Kansas City, the Sales and Rental Gallery organizes a number of special sales exhibitions each year comprised of objects, antique or modern, selected from sources in the United States and abroad. Thus original art objects of quality are made continuously and conveniently available to the people of Kansas City.

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The Sales Desk at the North entrance has available a wide variety of publications and reproductions relating to the fine arts, including slides, postcards, catalogues, books, color prints, jewelry, and sculpture. All the color plates in this Handbook may be purchased as separate prints; black and white photographs of all objects illustrated and of others in the collections may also be obtained through the Sales Desk.

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